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PLATES

ILLUSTRATING THE

HINDU PANTHEON,

REPRINTED FROM THE WORK OF

MAJOR EDWARD MOOR, F.R.S.

EDITED,

WITH BRIEF DESCRIPTIVE INDEX,

BY

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ADVERTISEMENT.

FOR many years Major Moor's work on the "Hindu Pantheon" has been out of print; while the high prices brought by the few copies that are occasionally offered for sale attest both the rarity of the book and the value still attached to it by students of Indian antiquities. It was long the only work of any extent or authority upon its special subject, and succeeding writers have drawn largely from it.

It was lately found that the numerous and finely engraved copper-plates which illustrated the original work had been preserved, and were still in very perfect condition; and the Editor has been led to think that a re-issue of these Plates—by far the finest that have appeared in any work on this subject—would be acceptable to students of Indian Mythology, as illustrating the most fully elaborated, if not the most important form of the religions of Ancient India.

The advances which have been made of late years in the study of Indian Mythology have rendered it unadvisable to issue a new edition of the text of the "Hindu Pantheon;" nor did it seem just to the memory of the learned author, or to his reputation as one of the first Orientalists of his day, to put forth, after an interval of many years, such views or theories of interpretation, as, though frequently the most just and able that have been propounded, he might at the present time, with the additional light afforded by more recent researches, have been inclined to modify or cancel.

This objection, however, it will be readily seen, does not apply to the Plates which accompanied the original text, as these still faithfully represent a large division of the materials which afford the best insight into the present state of the Brahmanical system.

The few pages of letter-press which the Editor has prefixed are intended to do no more than render the Plates intelligible; to serve, in short, merely as a catalogue to the Gallery of Portraits.

In the hope that these Plates will be found by students of Indian Mythology to form a useful companion to the many unillustrated works that have from time to time appeared on this subject, the Publishers have put forth an edition at as low a price as is compatible with the quality of the paper and printing necessary to do justice to the excellence of the engravings.

LONDON, JUNE, 1861.

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DESCRIPTIVE INDEX.

- PL. 1. FRONTISPIECE. (*From a cast in brass.*) GAṆĒṢA, son of Çiva and Pârvatî; the God of Prudence and Policy, invoked by Hindus at the commencement of any important undertaking. He is frequently represented, as in this cast, riding upon a rat, as an emblem of wisdom and foresight. Above his head is placed the mystic syllable of the Brahmans, from the pen of Mr. Wilkins, as are also the Sanskrit words, ÇRI GAṆĒṢA, in the upper margin.
- PL. 2. SECTARIAL MARKS, ETC. The marks contained in the three upper rows distinguish, generally, Vishnu, or deities closely connected with him, and his Avatârs; they are therefore borne especially by the Vuishnavas, or devotees of the Vishnu sect. The important element in these marks is the perpendicular stroke. 27 and 28 are very rarely found, and may represent the Çakra of Vishnu. 29—33 are of doubtful meaning and authority. 34—37 mark generally, though not exclusively, Çiva, Pârvatî, and their votaries. 38 is seen on Kâlî, a form of Dêvî, in PL. 27. 39 is thought to represent the Linga. The triangle, with the apex upwards, as in 40 and others, belongs to Çiva, as representing fire; the inverted triangle, in 41 and others, is Vishnu's symbol, representing water. 47 and the following, containing horizontal lines, belong to Çiva, Pârvatî, and their kindred deities, and their adherents. In PL. 18 many of these sectarial marks are well seen on the foreheads of the different figures. 71—74 are rare, and, as well as 84, belong rather to certain great families than to religious sects. 75—83; the crescent seems to belong exclusively to Mahâdêva and his family. 85—88 are found on some of the Avatârs of Vishnu. 89 "is taken from a stout piece of copper of the same size, rising, layer over layer, as the circles lessen upwards," and containing a mystic emblem in the centre. The characters are ancient Sanskrit.
- PL. 3. (*From a modern cast, ten inches high, designed by Wilkins, under the direction of learned Pandits.*) BRAHMÂ, in his usual form, has four faces and four arms; in the hands he holds a portion of the Veda, a spoon for lustral ablutions, a rosary, and a vessel of lustral water. He bears on the forehead the mark of

Çiva; he is sometimes found with the mark of Vishnu; sometimes with both combined, as partaking of the character of both deities.

- PL. 4. (*From a coloured drawing.*) BRAHMÂ, officiating as a Brahman. His consort, or Çakti, Saraswati, is attending upon him.
- PL. 5. *Above: (From an outline sketch.)* The three grand attributes of the Deity—Creation, Preservation, Destruction—personified in BRAHMÂ, VISHNU, ÇIVA. BRAHMÂ holds the same instruments as in PL. 3. Vishnu holds in his extended right hand the *Chakra*, a missile weapon, like a quoit, in this figure emitting flames from its edge; in his left extended hand the *Çankh*, a sea-shell of the genus *Buccinum*. This shell is the attribute which more certainly distinguishes the figures of Vishnu. These are seen more simply represented in Vishnu's right pair of hands, in PL. 13.
- ÇIVA holds a warlike weapon, and an antelope, generally given to *Chandra*, the moon, as in PL. 89. Çiva, here, as in the figure below, has his loins wrapped in a tiger's skin. The face in his head-piece is that of the river-goddess *Gangâ*, as in PL. 19.
- Below: (From an outline sketch.)* ÇIVA or MAHÂDÊVA, as above, with his consort Pârvatî. The small figure between them is unexplained.
- PL. 6. (1) VISHNU, from a cast about twelve inches high.
 (2) VISHNU, in his Avatâr of VARAHA, or the Boar; with his consort Lakshmi; in this character called VÂRÂHÎ.
 (3, 4) Probably Lakshmi; unless the cup in the inferior left hand distinguish the figure as Dêvî, the consort of Çiva.
 (5) LAKSHMI.
- PL. 7. *Above. (From a tinted picture.)* VISHNU, under this form called *Nârâyana*, "moving on the waters" (*Manu*, I. 10), reposing on the serpent ÇESHA, (called also *Ananta*,) contemplating and willing the creation of the world. The creative power, BRAHMÂ, is seen springing forth upon a lotus to the surface of the ocean. The figure chafing Vishnu's feet is Lakshmi.
- Below: (From a tinted picture.)* ÇIVA and Pârvatî conjoined, under this form called *Arddhanârtî*. The same combination is seen in figs. 1 and 2 of PL. 24.
- PL. 8. (1) (*From a bronze cast.*) VISHNU, with his wives Lakshmi and Satyavâmâ; Brahmâ, as in PL. 7, springing forth upon a lotus.
 (2, 3, 4) LAKSHMI; under this form called KAMALÂ, as bearing the lotus.
- PL. 9. (*All the figures are from bronze casts.*) (1) VISHNU.
 (2, 3) LAKSHMI, or KAMALÂ. The infant may represent Kâma.
 (4—7) DÊVÎ, or BHAVÂNÎ (a form of Pârvatî); when, as in these figures, bearing the ladle, called ANNAPÛRNÂ.

- PL. 10. *Above: (From a picture.) MAHĀKĀLA* (represented as MAHĀPRALĀYA, "grand consummation of all things"), devouring the universe. Around him are seen Brahmā, Vishnu, and Çiva, all awaiting the inevitable doom.
Below: VISHNU, with LAKSHMI, on Garuda.
- PL. 11. (1, 2, 3) VISHNU, with LAKSHMI. Each cast is about the size of the engraving; fig. 3 is of gilt brass, the eyes formed of rubies, with which the figures are otherwise ornamented.
(4, 5) VISHNU, in a subordinate Avatâr, called, by Western pandits, BALLAJI; and Lakshmi.
(6, 7) VISHNU, in a subordinate Avatâr, called Wittoba; and Lakshmi.
- PL. 12. *Left-hand figure: (From a cast in silver; the central figure gilt.) VISHNU, in his Avatâr called Ballaji; with his wives Lakshmi and Satyavâmâ.*
Right-hand figure. The attributes in the hands indicate Vishnu; those on the pedestal, Mahâdêva or Çiva. The figure is described as BHĀIRAVA, an Avatâr of the latter deity.
- PL. 13. ÇIVA and VISHNU, from modern casts, executed at Benares, under the direction of Wilkins and learned Brahmans. The small figure above is KRISHNA.
- PL. 14. *(From a bronze cast, twenty-four inches high.) ÇIVA* destroying the demon TRIPURĀSURA.
- PL. 15. ÇIVA, from a modern cast designed by Wilkins. Under this form Çiva is known as MAHĀDÊVA PANCHAMUKHĪ, or the *five-faced*.
- PL. 16. (1, 2) Back and front views of a bronze image of the size of the engraving of MAHĀDÊVA PANCHAMUKHĪ.
(3) ÇIVA or MAHĀDÊVA, with PĀRVATĪ. In bronze, about ten inches high.
- PL. 17. *(From a highly finished and elaborately coloured native painting.) MAHĀDÊVA and PĀRVATĪ.*
- PL. 18. *(From a large coloured picture.) MAHĀDÊVA and PĀRVATĪ, in Kailâsa, the terrestrial Paradise.* The mythological figures on the right are their sons, Gaṇēça and Kârtikēya; on the left, Brahmā and Vishnu.
- PL. 19. *(From pictures.) Above: MAHĀDÊVA PANCHAMUKHĪ, with PĀRVATĪ, nursing the infant GAṆĒÇA.* The attendant on the right wears his hair after the fashion of Mahâdêva.
Below: MAHĀDÊVA, mounted on his bull, carrying his wife PĀRVATĪ, and his sons Kârtikēya and Gaṇēça.
- PL. 20. *Above: MAHĀDÊVA, attended by PĀRVATĪ and GAṆĒÇA.*
Below: VISHNU, under the form NĀRĀYANA, as in PL. 7.

- PL. 21. *Above*: MAHÂDÊVA, springing from his symbol, the *Linga*, slaying a demon, or *Daitya*.
Below: MAHÂDÊVA and PÂRVATÎ, on their respective *vahans* or vehicles.
- PL. 22. (*From a highly finished painting.*) A female devotee performing the ceremony called *Lingapûjâ*, in honour of MAHÂDÊVA.
- PL. 23. (*From pictures.*) *Above*: A group representing the three personified powers of the Deity (comp. PL. 5); each with his *Çakti*, or consort; namely, VISHNU with LAKSHMÎ; ÇIVA and PÂRVATÎ; BRAHMÂ and SARASWATÎ, or BRAHMÎ. Vishnu and Brahmâ are seated on expanded lotus-flowers.
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- PL. 24. (*From pictures.*) (1, 2) Mahâdêva and Pârvatî conjoined; in this form called ARDDHANÂRÎ.
 (3) BHAIRAVA, an Avatâr of Mahâdêva.
 (4) SARASWATÎ, consort of Brahmâ, on her *vahan*.
- PL. 25. (*From an embossed brass shield.*) Probably VIRABHADRA, either a son, or an Avatâr of Mahâdêva. The side figures may represent DAKSHA, slain by Virabhadra, and his wife, ÇRIDÊVÎ.
- PL. 26. (*From casts in brass.*)
 (1) VISHNU and LAKSHMÎ.
 (2) MAHÂDÊVA and PÂRVATÎ.
 (3) The same subject as PL. 25.
- PL. 27. (*From a cast, eighteen inches high.*) KÂLÎ, a form of Pârvatî, as an impersonation of Vengeance.
- PL. 28. (*From a bronze cast, twelve inches high.*) KÂLÎ, in this form called BHADRAKÂLÎ.
- PL. 29. (*From an ink sketch.*) KÂLÎ, with Brahmans and other attendants. The peacocks, seen above, generally belong to her son Kârtikêya, or to Saraswatî. The Lingas, in the temples above, right and left, mark her as the consort of Mahâdêva.
- PL. 30. (*From a well-executed marble, about two feet high.*) DÊVÎ, a form of Pârvatî.
- PL. 31. (*From a drawing by a native artist, under the direction of a learned pandit.*) A mythological composition, introducing the chief deities. Above is DÊVÎ; then in descending order on the left, ÇIVA, VISHNU, BRAHMÂ; on the right, AGNI, INDRA, and an attendant, or worshipper. The figures in the upper corners are SÛRYA and CHANDRA, the Sun and Moon. On the lower part of the mountain are seen devotees in various postures of penance.

- PL. 32. DĒVĪ, with attendant deities, named below.
- PL. 33. *Above*: DĒVĪ, with elephants above, as in PL. 30.
Below: DURGĀ (DĒVĪ, or PĀRVATĪ, personifying Active Virtue) slaying an impersonation of Vice, generally named MAHISHĀSURA.
- PL. 34. (1) The same subject as in the lower half of PL. 33.
 (2) From a small and very rude cast in brass, made, probably, to invoke a happy calving-season, with reference to Surabhī, the Cow of Plenty.
 (3) From a thin piece of embossed copper. SAPTĀPSARĀ, or the seven Apsaras, or inferior deities, who presided over wells and fountains. The accompanying buffalo is an animal that delights in water, and is often used in raising it for purposes of irrigation.
- PL. 35. The same subject as in PL. 34, 1.
- PL. 36, 37, 38, 39. DĒVĪ, under various forms. The casts are all about the same size as the figures. (2) of PL. 38, and (1), (2), (6), of PL. 39, represent the avenging character of the goddess. In (3) and (4) of PL. 39 are seen the elephants, as before in PL. 30 and 33.
- PL. 40. (*From thin stamped plates of copper, the size of the figures*).
 (1) Bhavānī; when sitting, as here, on a litter, called PĀLYANKA.
 (2) A local deity or saint, named YĒNKURĀ, with Gaṇēṣa, here called GAṆAPATĪ.
 (3) DĒVĪ, mounted on a tiger; under this form called VYĀGHRAYĀVĪ.
 (4) HANUMĀN.
 (5) DĒVĪ, under the form called RUDRĀNĪ.
 (6) GARUDA.
 (7) DĒVĪ, on a buffalo; under this form called MAHISHAÇĀVĪ.
 (8) Unexplained by the author. The names in the Plate probably given on the authority of Pandits.
 (9) A form of BHAVĀNĪ.
- PL. 41. (1) DĒVĪ, marked by the trident and cup.
 (2) DĒVĪ.
 (3) From a very old and rude cast, said to be Bhairava.
 (4) Doubtful; the Çankh and Chakra seem to indicate Vishnu, or Lakshmi.
 (5) DĒVĪ, under the form called SatvadēvĪ.
- PL. 42. (1), (3), (4). DĒVĪ, with various attributes, some rather rare.
 (2) Probably ÇIVA and PĀRVATĪ.
- PL. 43. *Upper figures*: Marked in Plate BHAIRAVA. Some of the attributes of the left hand figure are those of DĒVĪ; as is also the Linga in the hand of the figure on the right.

- Below* : VISHNU and LAKSHMĪ ; ÇIVA and PĀRVATĪ, or else BHAIRAVA and his consort.
- PL. 44. (*From casts about the size represented.*) GAṆĒÇA, the God of Wisdom and Prudence, under various forms.
- PL. 45. (*From pictures.*) *Above* : GAṆĒÇA, seated on an expanded lotus, with SARASWATĪ, consort of Brahmā, on a peacock.
Below : SARASWATĪ, as before, with an attendant.
- PL. 46. (*From pictures.*) *Above* : KĀRTIKĒYA, with his reputed parents, ÇIVA and PĀRVATĪ.
The subject of the lower picture is doubtful.
- PL. 47. *Above* : Marked BHAIRAVA in the Plate. It is doubtful whether the picture represents a mythological subject at all.
Below : BHAIRAVA (see PL. 24, 3), with worshipper and attendant.
- PL. 48. (*From zinc casts after designs by Wilkins.*) The first three Avatārs of Vishnu ; the MATSYĀVATĀRA, the KŪRMĀVATĀRA, and the VARĀHĀVATĀRA : or the *Fish-, Tortoise-, and Boar-incarnations.*
- PL. 49. The churning of the ocean, during the second incarnation of Vishnu, for the recovery of the Amrita, or elixir of immortality, and other valuable gifts, lost to man by the Deluge. In the picture Vishnu appears thrice : as the tortoise, as seated on the mountain *Mandara*, and in his place among the chief deities on the left. The mountain served as an axle, the serpent *Vāsuki* as a rope, and the *Asurās*, or powers of evil, as the counter-power. Below are seen the gifts that were thus recovered, some of them endowed with preternatural virtues.
- PL. 50. (*From a cast designed by Wilkins.*) Vishnu, in his fourth incarnation, as the Narasinha, or man-lion ; here represented as bursting forth from a rent pillar to avenge the impiety of Hiranyakaçipu, who, denying in an argument the omnipresence of the Deity, had pointed to a pillar, and derisively asked, "Is, then, the Deity here ?"
- PL. 51. (*From the set of casts by Wilkins.*) (1) Vishnu, in his incarnation as KRISHNA. (2), (3), (4). The incarnations known as Halāyudharāma, Rāmachandra, Paraçurāma ; (or Plough-armed Rāma, Moon- or bow-armed Rāma, and Axe-armed Rāma). Of Vishnu's incarnation, as VĀMANA, the dwarf, the author has given no illustration.
- PL. 52. (*This Plate, together with the five following, is taken from drawings illustrating the Rāmāyana.*) The contention between Rāma and Rāvana for the possession of the beautiful Sītā (an incarnation of Lakshmi).

Above: Is the discomfiture of the many-headed Rāvana in his attempt to bend the bow Dhanush, witnessed by Rāma and others.

Below: Rāma is performing the difficult condition of victory, to shoot with the bow Dhanush through the left eye a fish, while revolving on a pole, without seeing the fish, but only its reflection in a pan of oil.

- PL. 53. HANUMĀN, assisted by SUGRĪVA and his associates, building Rāma's bridge from the Continent to Ceylon, in order to attack Rāvana, and rescue Sītā. The rocks with which it was constructed, being marked RĀ, MA, adapted themselves by the magic potency of these syllables, to the precise spot destined for them, Hanumān having merely to receive and place them.
- PL. 54. (*From pictures representing legends in the Rāmāyana.*) *Above*: HANUMĀN, five-headed, as son of Çiva (see PL. 19), supporting on his arms Rāma and Sītā.
Below: HANUMĀN, having an audience with the ten-headed and twenty-handed Rāvana, tyrant of Ceylon. On this occasion, it is related, Hanumān's tail, on which he was seated, spontaneously lengthened itself, and, by its repeated folds, raised his head above that of Rāvana.
- PL. 55. *Below*: SĪTĀ learning from RĀMA the necessity of her undergoing the fire-ordeal, to satisfy the world of her chaste escape from the power of Rāvana.
Above: SĪTĀ is seen in the flames, comforted by the presence of AGNI, the God of Fire.
- PL. 56. In continuation of the subject of the preceding Plate, the triumphant issue of the ordeal is rapturously hailed by the associates of Hanumān, who communicates to Rāma the joyful tidings.
- PL. 57. RĀMA re-united to SĪTĀ, round whose neck he throws the chaplet of marriage. From above, the *Pushpavriṣṭi*, or *flower-rain*, is seen falling upon the happy pair.
- PL. 58. KRISHNA, after his birth from DĒVAKĪ, conveyed across the river Yamunā by his reputed father VASUDĒVA, under the protection of the serpent ÇĒSHA. He thus escapes from his uncle Kansa, and is placed under the charge of his foster-mother Yaçodhā.
- PL. 59. KRISHNA nursed by his mother DĒVAKĪ, or by his foster-mother Yaçodhā.
- PL. 60. (*From casts, except fig. 9, which is from a picture.*) (1)—(6). BĀLAKRISHNA, or Krishna as a boy. The ball in the hand is said by some to represent the world, by others to be a plaything. In (7), while yet a boy, he is destroying the serpent *Kaliya*. In (8), he is seen in his character of *Muralidhar*, "the Tuneful." (9) seems to combine both characters; identifying him with Apollo, the slayer of the serpent Pytho, and the deity presiding over music.

- PL. 61. KRISHNA uplifting the mountain Gôvardhana, to shelter his worshippers from the wrath of Indra, the Jupiter Pluvius of the Hindu Pantheon, who is attempting to destroy the world by the deluge of rain seen falling above.
- PL. 62. Described by the author, with some doubt, as representing "Krishna about to destroy the serpent Kâliya."
- PL. 63. RÂSAMANDALA, a circular dance in honour of Krishna. The following legend is related in order to account for the multiplied appearance of Krishna:—A number of virgins having assembled to celebrate the descent of Krishna, the deity himself appeared among them, and proposed a dance, and, to supply the deficiency of partners, he divided himself into as many portions as there were damsels.
- PL. 64. *Above*: The marriage of KRISHNA with a bear.
Below: A miracle attributed to KRISHNA. "Being on one occasion in great jeopardy from the wrath of some of his numerous enemies, he produced an immense snake, which received and sheltered in his capacious stomach his flocks, herds, himself, and fellow-shepherds."
- PL. 65 and 66. Whimsical combinations of KRISHNA and his attendant Gôpis.
- PL. 67. KRISHNA, with his chief wife RÂDHÂ, and attendants.
- PL. 68. (*From a statue of black marble of life size.*) BUDDHA. The rings in the ears are probably given, by a mistake of the engravers, for the elongated ears common in the statues of Buddha (see PL. 73).
- PL. 69. (*From a statue in white stone.*) BUDDHA, represented with seven faces. The author is inclined to consider this an unauthorized innovation on the part of the sculptor, never having seen Buddha thus represented elsewhere.
- PL. 70. (1), (2), (3), (4) (*From metal casts of the size given.*) Possibly Buddhas, but in rare and exceptional forms.
 (5) BUDDHA, from a fine cast in brass, gilt. The peculiar mark on the forehead may represent the lock of hair mentioned as one of the special beauties of Buddha.
 (6), (7), (8) From small casts in *lak*, dug up at Buddhagaya.
- PL. 71. (1) BUDDHA, from Wilkins' set of Avatârs, cast at Benares: it is of zinc, six inches high. "The position of the hands and feet, and the woolly head, are in the usual style; but being a Brahminical Buddha, we here see long hair braided in a neat knot on the top of the head; and he has not the pendent ears common to the Buddhas of Ava, the Dekkan, and Ceylon."
 (2) A BUDDHA, from China; of alabaster, delicately sculptured, about six inches high.

- (3) A BUDDHA, from Ava ; of silver, eleven inches high.
- PL. 72. BUDDHA, from a sculpture in the rock temple at Karlee, between Bombay and
• Poonah.
- PL. 73. (1) Colossal statue of Gomatiçvara, or Gomata Râya, seventy feet high, at
Sravana Belgula, a village in the Mysore, in which the Jain tenets still
continue to be prevalent. The statue is of one solid block, and is supposed to
have been formed by hewing away the original mass of rock, until the statue
alone remained.
- (2) A similar statue of the same at Einûru, in Canaru.
- PL. 74. "The sketch from which PL. 74 is taken, I must, I think, have obtained from
the same source as that of fig. 1 of the last plate ; but having omitted to mark
it, I am not certain."—*Hindu Pantheon*, p. 254.
- PL. 75. (1) Vishnu, gorgeously attired and decorated, with his usual attributes, standing
upon an expanded lotus. The canopy is formed by Çesha doubled ; a very
rare form.
- (2) Mythological group representing the union of the three sacred rivers, Ganga,
Yamuna, and Saraswati, personified respectively by Pârvatî, Lakshmi, and
Saraswati. This figure is called TRIVĒNĪ, or "three plaited locks," and forms
a female Triad.
- (3) BUDDHA, as a Brahminical Avatâr.
- PL. 76. *Above* : BALLAJI (a form of Vishnu), with two wives.
Below : Fac-simile of a sketch by Mr. Salt, from a ruined temple at Çiva Samudra,
an island in the river Caverî. Possibly Buddha.
- PL. 77. Elevation and view of a pillar of granite, 52 feet in height, facing a Jain
temple at Mudubidery, near Mangalore, in Canara.
- PL. 78. A wooden pillar from a palace at the same place.
- PL. 79. INDRA, the god of the firmament or atmosphere. The upper half of his body is
covered with eyes. In the upper figure he is mounted on his elephant
Airāvata, coloured in this picture white, with a crimson outline.
- PL. 80. *Above* : AGNI, the god of Fire ; coloured, as he generally is, deep red. His
vahan is a ram.
Below, to the right : AGNI, seated. *To the left* : Probably PĀVANA, holding the
infant Hanumân.
- PL. 81. TRIMŪRTI, the Hindu Triad. From a bust in granite, about two feet high, dug
from the ruins of a temple in the island of Bombay, and deposited by Major
Moor in the Museum of the India House.

- PL. 82. The TRIMŪRTI, represented at full length, very rare. The original is about two feet high and broad, and one foot thick; the back unhewn. It was found in the same place as the preceding.
- The small figure in the upper corner is from the rock temple of Salsette, "representing an individual of one of the many celestial bands introduced among the epic machinery of the Hindus."
- PL. 83. (1) A complicated form of *Linga*, from an ancient and rude cast in brass of the size of the figure.
- (2) From a very old cast of the same size, apparently representing a tiger bound to a stake, with a *Linga* and *Nandi* beside it; possibly a votive offering of gratitude, in allusion to some personal escape.
- (3) A subject similar to fig. 1, carved in hard black wood, of the size of the figure.
- (4) An expanded lotus-flower, borne on the back of a tiger, forming a lamp.
- (5) A group in brass, about three inches square. At the back is *Gaṇeṣa*, and in front a *Linga* and *Nandi*.
- PL. 84. (1) From a brass cast. *Nandi* kneeling before a *Linga*.
- (2), (3) The same, with the addition of the serpent *Nāga*, with a hood expanded over the *Linga*. The five balls in fig. 2, appearing again in PL. 85 (1), are said to refer mystically to *Gaṇeṣa*, *Dēvi*, *Sūrya*, and *Vishnu*, with *Mahādēva* resting upon them.
- (4) A lotus borne by *Garuda*, from a cast in copper, of the size represented.
- PL. 85. (1), (3) Groups composed of the same elements as fig. 2 of PL. 84; the *Nāga* in fig. 1 being five-headed.
- (2) A five-wicked lamp, used in *pūjā* to *Çiva*.
- (4), (6) Spoons for laving images with holy water. The usual Sanskrit name for them is *Sruva*.
- (5) A *Kamala*, or lotus, closed; borne by a tortoise (*Kūrma*); used, when expanded by screwing down the confining circle round the base, for holding flowers in *pūjā* to *Vishnu* in the *Kūrmāvatāra*.
- PL. 86. (1), (2) Two sacrificial spoons richly ornamented.
- In (1) *Gaṇeṣa* is above the bowl; then *Krishna*, with his usual attendants; the handle being formed by a head crowned with the *Linga*, overshadowed by a five-headed *Nāga*.
- In (2) the handle is formed by *Gaṇeṣa* holding the *Linga* in his lap, overshadowed by *Nāga*.
- (3), (4) Two boat- or *Linga*-shaped sacrificial vessels.

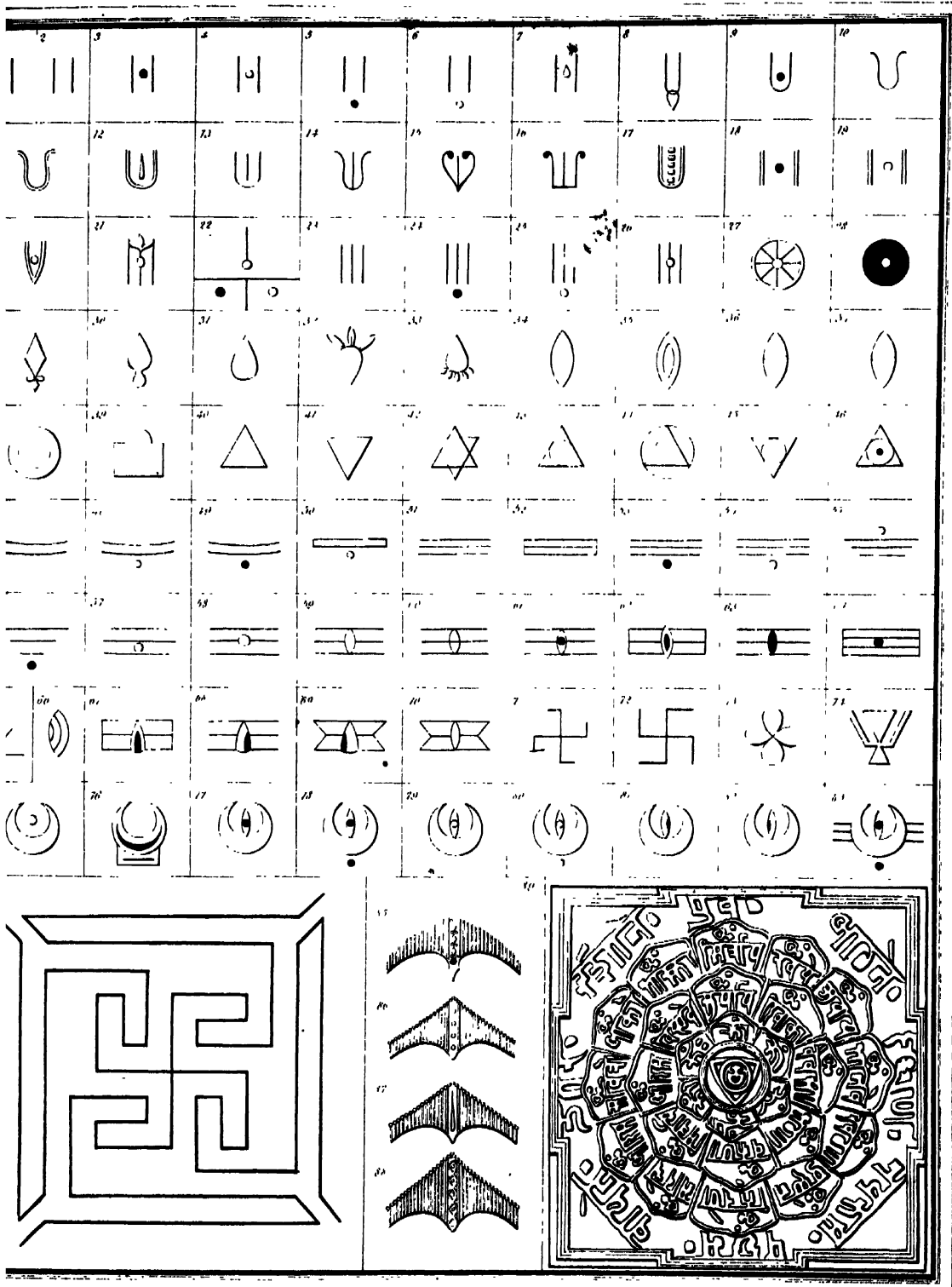
- PL. 87. SŪRYA, the Sun ; from a cast executed at Benares, under the superintendence of Wilkins, from a sculpture in the temple of Viçvécvara (Çiva).
- PL. 88. (*From a picture.*) The Hindu Zodiac, called Râçichakra. In the centre is (1) Sŭraj, the Sun ; surrounded by (2) Vrihaspati (Jupiter) ; (3) Kêtu (the descending node) ; (4) Râhu (the ascending node) ; (5) Budha (Mercury) ; (6) Mangala (Mars) ; (7) Chandra (the Moon) ; (8) Çantchar (Saturn) ; (9) Çukra (Venus). The names are here given in their Hindi forms.
- PL. 89. (*From tinted pictures.*) SŪRYA, the Sun ; and CHANDRA, the Moon ; each bearing the Çankh and Chandra of Vishnu, and his sectarial mark. Both figures are copper-coloured ; their cars and banners are alike : the banners deep red ; the only difference in colour is in the scarfs, Sŭrya's being yellow, Chandra's blue fringed with yellow. Sŭrya's car is drawn by his seven-headed horse, driven by the legless Arun ; his glory is white, with golden rays. Chandra is drawn by a pied antelope, and has a silver crescent.
- PL. 90. *Above* : HANUMÂN struggling with Garuda.
Below : GARUDA bearing VISHNU in an uplifted argha, the deity being about to reveal himself to Viçvamitra, the Guru, or spiritual guide of Râma.
- PL. 91. (1) (*From a fine cast in brass, of the size represented.*) HANUMÂN. The ground of the circle surrounding the figure is perforated, giving the effect of filigree work. The figure at the top is Krishna, seated upon and overshadowed by the five-headed serpent. On the sides of the rim are seen the Çankh and Chakra of Vishnu. The small prostrate figure on the rim below may allude to some warlike exploit of the hero.
The figures in the four corners of the plate are from casts of the same size, representing Hanumân ; and (6), a cast of a monkey, may have some reference to him.
- PL. 92. (1) Possibly HANUMÂN, surmounted by Nâga ; cast separately, for the purpose of being inserted behind casts similar to (5) of this plate, and (1) of Pl. 91.
(2) A small bell, the handle formed by a figure of Hanumân.
(3) HANUMÂN and GARUDA, back to back, forming the handle (apparently) of a bell.
(4), (6) GARUDA, known by his beaked nose and wings.
(5) The same subject as (1) of the preceding plate.
- PL. 93. *Above* : HANUMÂN "appears on this occasion full-gifted. He bears the *triçûlu* (trident) of his reputed father Çiva ; the sword of *Kdlî*, and a corpse emblematical of death ; the *gadd* (club) of Vishnu ; the *pâça* (cord) of Varuna ; the shield of Lakshman ; the *antûça* (hook) of Ganêça ; the *pârîjâta* (tree of

Paradise) of Indra; and the sacrificial vase of Brahmá." The figure may represent an epitome of Hanumán's character and actions.

Below: The meaning of this figure is very doubtful. The author describes it as a Hippogriff appearing to Lakshmi, and gives it the name Virátarúpá, "Universal-monarch-form." The peacock's head is devouring a city (compare Mahápralaya, in PL. 10); the uplifted man's hand holds the gadá of Vishnu; the other fore-foot is that of an elephant; one hind foot corresponds to the body, which is that of a tiger; the nearer hind-quarters and remaining hind-foot are those of a horse; a serpent forms the tail (comp. Rev. ix. 19).

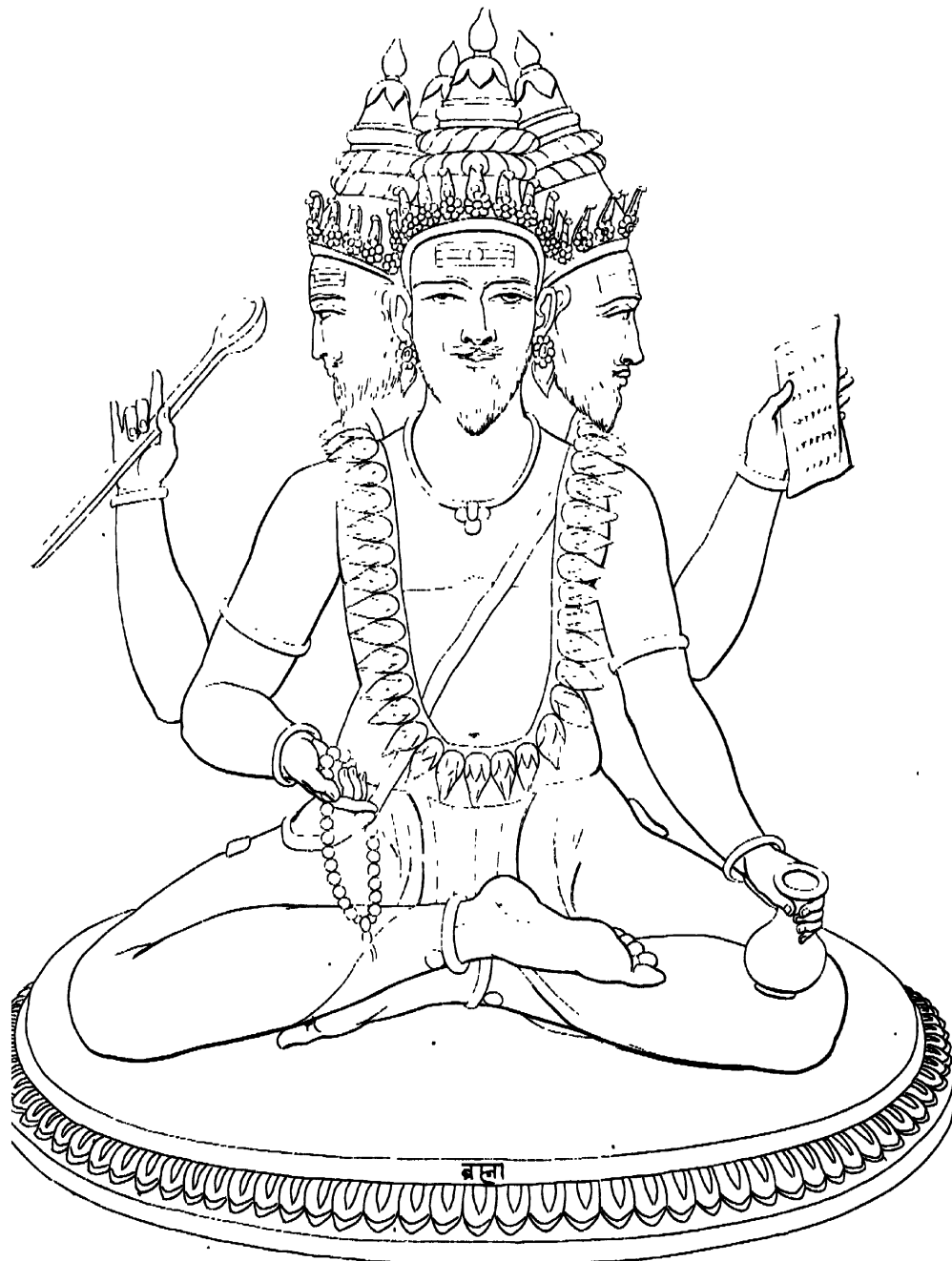
- PL. 94. Four casts representing the Avatár of Çiva known as Kanda Rao. Of these (1) and (2) are very old and rudely executed. In (4) the dog is added, as in PL. 23. The sun and moon on the pedestal of fig. 2 should be noticed. See PL. 25, and PL. 26, fig. 3.
- PL. 95. Figures from stamped plates of metal, generally copper, similar to those given in PL. 40. (1) and (3) represent the same subject as the preceding plate. (2) Bhairava; a son, sometimes spoken of as an Avatár, of Çiva; with whom also (4) and (5) must, from the accompanying attributes, be in some way connected; unless the bow and arrows, in the case of (5), mark this figure as Paraçuráma.
- PL. 96. From a picture representing a miracle performed near Poonah, by Nánêçvara, a local Avatár of Vishnu. The story is briefly as follows:—Nánêçvara, with his brothers and sister, was seated on a wall, when a holy man, named Changa Déva, was known to be approaching to visit him. Nánêçvara caused the wall to move forward and convoy him and his companions to the presence of the visitor, who appeared mounted on a tiger, with a cobra for a whip. The picture exhibits a *double action*: the two principal personages having also met, Nánêçvara being in the act of raising the prostrate worshipper. The miraculous wall is said to be still shewn at Alundy, a few miles from Poonah.
- PL. 97. (*From a modern cast in brass.*) BALLAJI (an Avatár of Vishnu) with his wives (see PL. 76).
- PL. 98, 99, 100. (*Chiefly from old and very rude casts in brass.*) The connection of many of these figures with the Hindu Pantheon might seem very doubtful, except when marked by the Linga, five balls, sun or crescent, or other distinctive sign. They probably occupy the position of Penates, of obscure and almost undefined character.
- PL. 101. (*From a fine four-sided cast in brass.*) The four figures in order are, probably, GAÑÊÇA, VISHNU, ÇIVA (MAHÁDÊVA), and PÁRVATÍ. Of the second and last of these, the attributes are not distinctly given in the cast.

- PL. 102. (*From a very old and rude four-sided cast in brass.*) This very complicated subject may, from the tortoise being the leading figure, be considered to have some reference to the Kûrmâvatâra, or tortoise-incarnation of Vishnu. The chief difference noticeable between the four several sides consists in the groups of figures on the lowest tier. These are, in the order shewn in the Plate, 1. GAṆĒÇA; on his right, a sword and human figure in posture of adoration; on his left, a tree and some quadruped. 2. GARUDA; on his right, a shell, a quadruped, and a bird; on his left, a head and a human figure. 3. HANUMÂN; at the feet of the animal on his right, a bow and arrow; of that on the left, a sword. 4. BHAHMÂ, four-faced; on his right, a bird and a vase; on his left, a bird and a boat-shaped argha; in front, a sceptre. As to the exact reference of the pair of feet on the back of the tortoise, overshadowed by Nâga, the author can give no satisfactory explanation.
- PL. 103. Gold coins, of the size represented, from the collection of Tippoo Sahib.
- PL. 104. A sacrificial vase of gilt copper, of elaborate workmanship. The handle is formed by Nâga, with Garuda behind, and a figure holding a Çankh in front. In the place of a spout is a lamp, supported by a monster; on its sides are two kneeling figures, armed with sword and shield, attendants, perhaps, of Durgâ, who is in the act of spearing the personification of Vice.



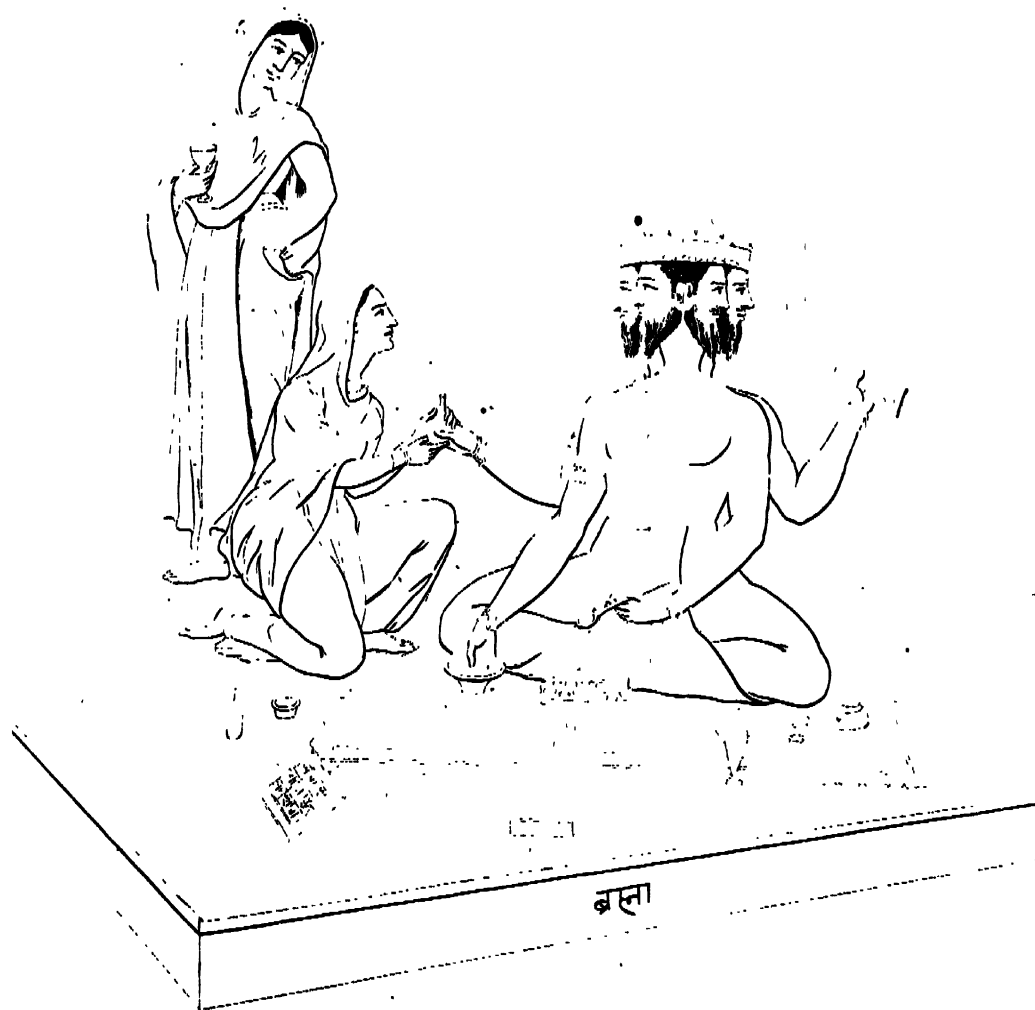
Swaine del et sc

Sectarian. Marks or Symbols &c.



BRAHMA.

From a Zinc Statue in the Museum at the East India House.



J. Datta. Scito

BRAHMĀ.

1
Vishnu.



विष्णुः

2
Shiva



शिवः

3
Brahma.



ब्रह्मा

4
महादेवः Mahadeva.



5
Parvati. पार्वती

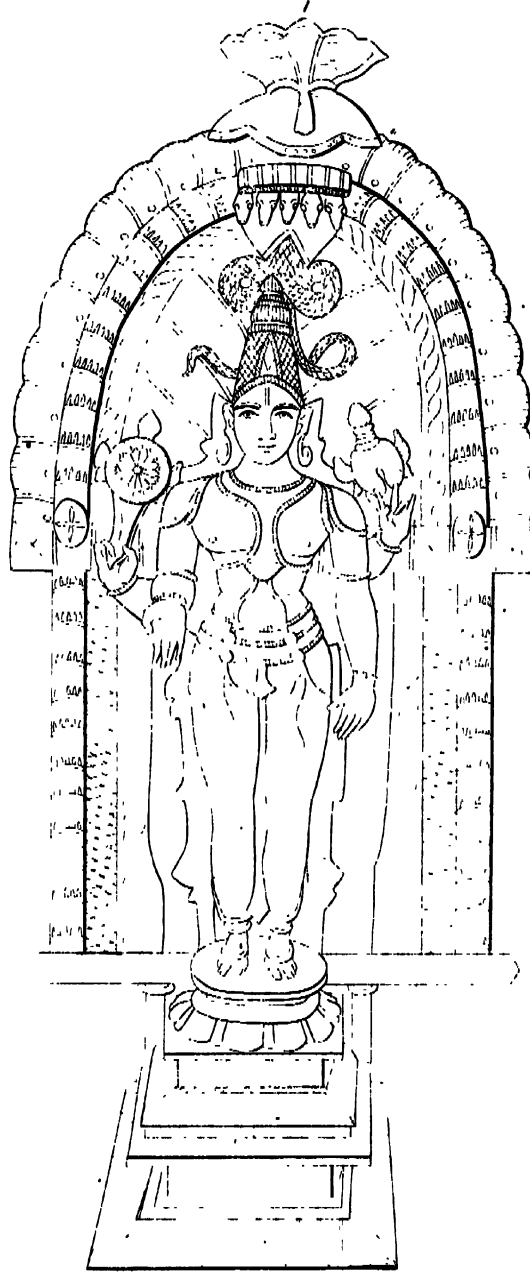
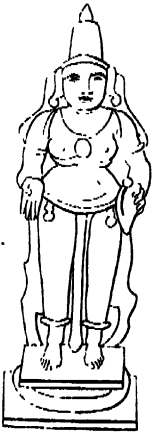




वराहः वराही
Varaha . . . Tara

Lakshmi

लक्ष्मी



विष्णुः
Vishnu.



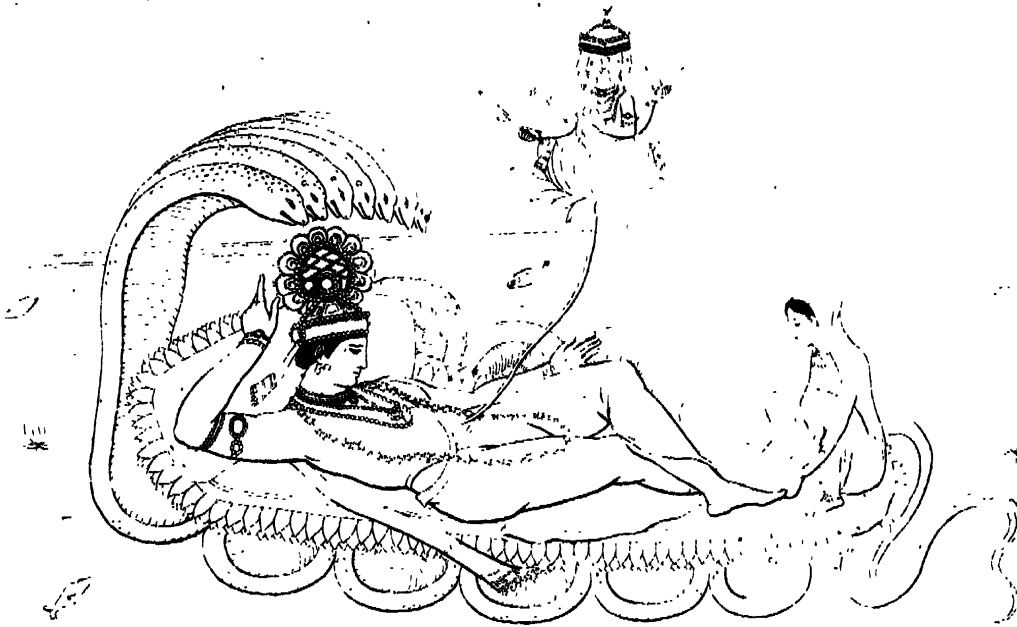
देवी
Devi.

Devi.

देवी



ब्रह्मा



विष्णुः

ब्रह्मा

अनन्ता



अर्द्धनारी

VISHNU & LAKSHMI on *SESHA* or *ANANTA* contemplating the Creation,
 with *BRAHMA* springing on a lotos from his Navel to perform it .
 Below, *SIVA* & *PARVATI* conjoined, called then *ARDDHA NARI*.



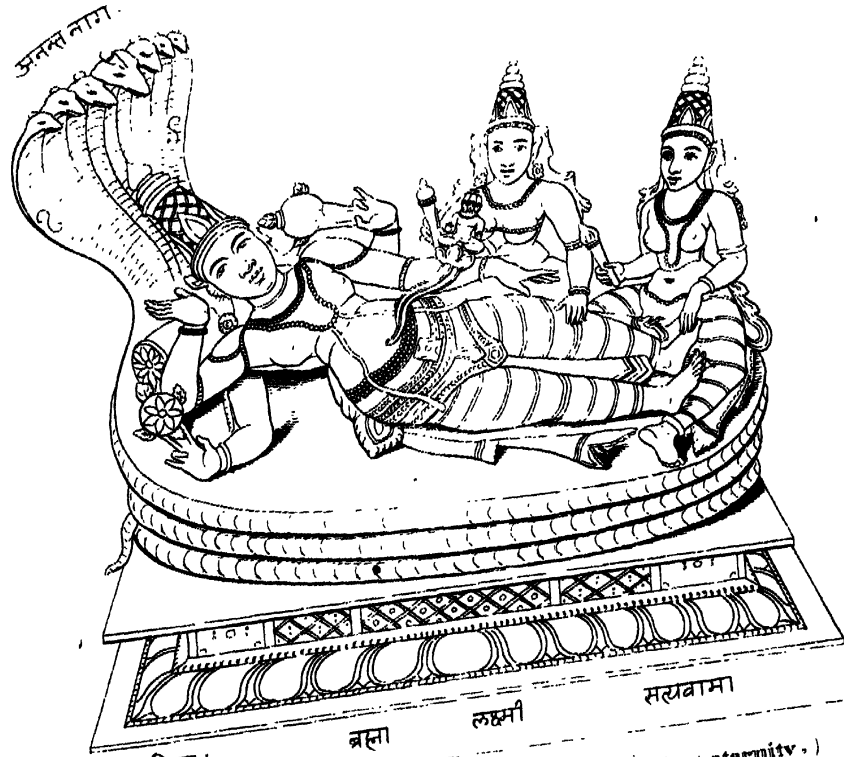
कमला



कामला



कामला



अनन्त नागः

विष्णुः

ब्रह्मा

लक्ष्मी

सत्यवामा

1. VISHNU with LAKSHMI & SATYAVAMA on ANANTA NAGA. (eternity.)
 2. 3. 4. LAKSHMI or CAMALIA.

1 inch = 25.4 mm



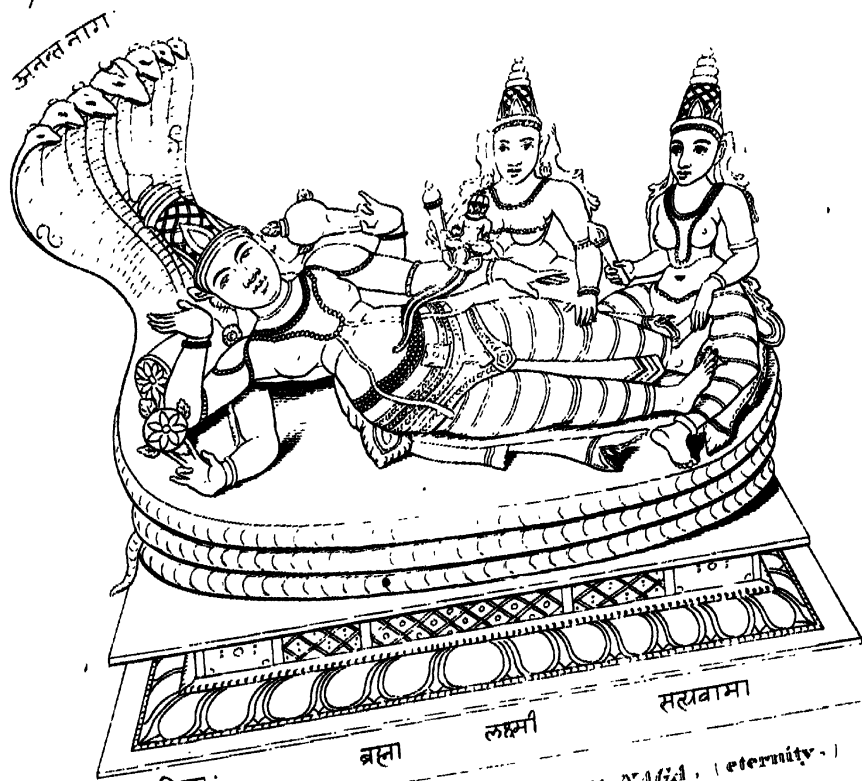
कमला



कामला



कमला



विष्णुः

ब्रह्मा

लक्ष्मी

सत्यवामा

1. VISHNU with LAKSHMI & SATYAVAMA on ANANTA NAGA. (eternity.)

2. 3. 1. LAKSHMI or KAMALA.

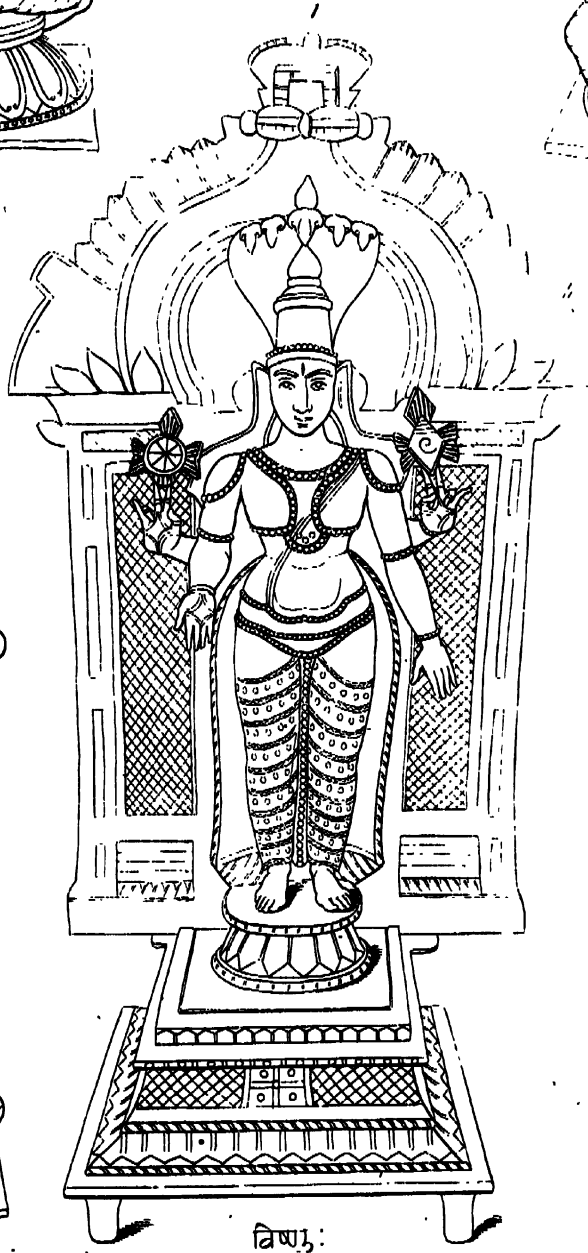
... from bronze statuette.



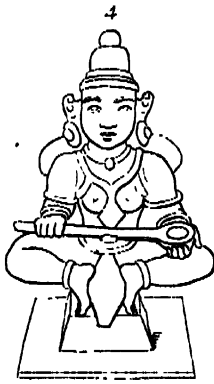
लक्ष्मी



लक्ष्मी



विष्णुः



अन्नपूर्णा



अन्नपूर्णा



अन्नपूर्णा

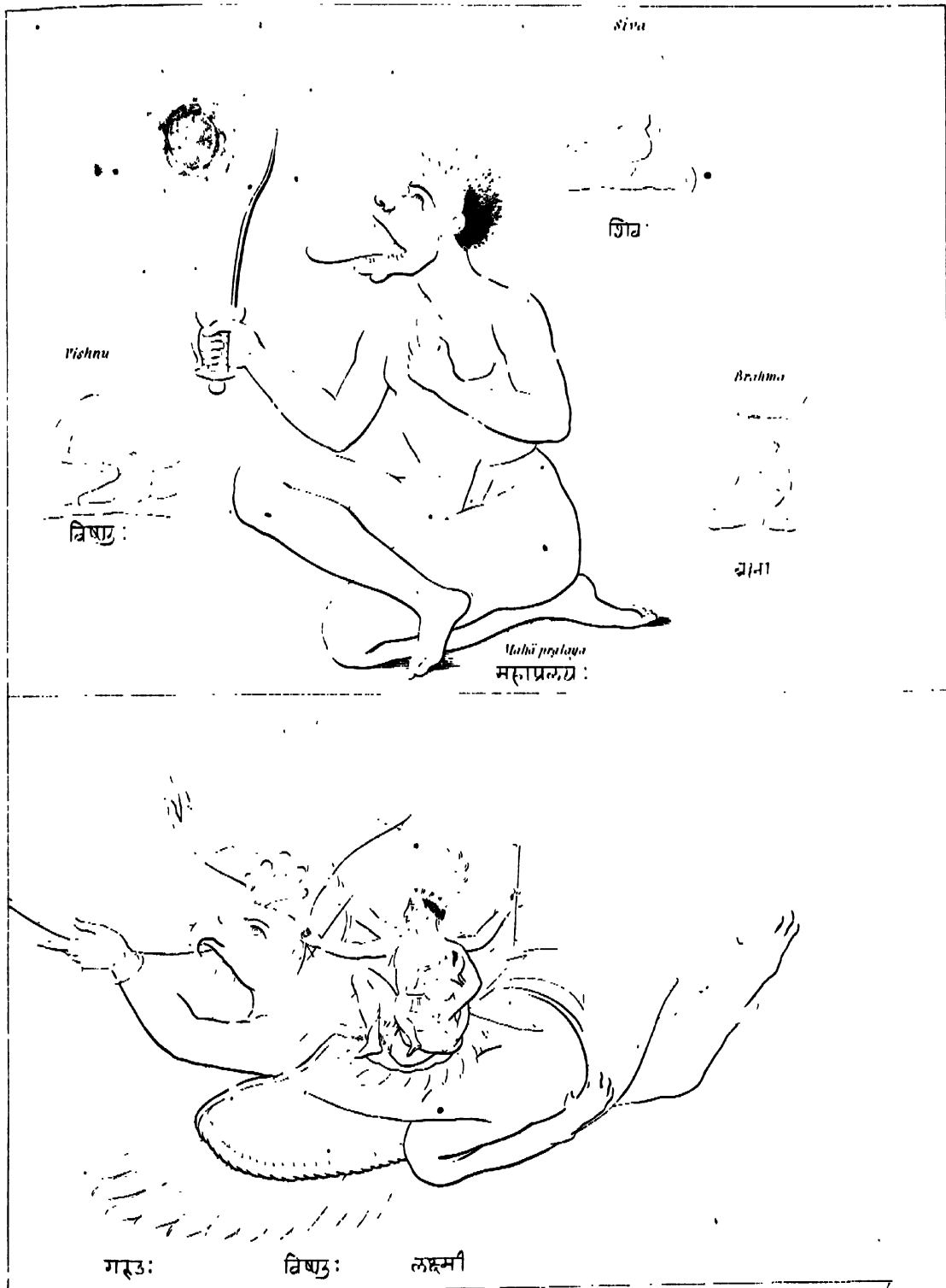


अन्नपूर्णा

roughly 200

1. VISHNU . 2. 3. LAKSHMI . 4. 5. 6. 7. ANNA PURNA DEVI .

From images in Bronze etc



Hughson del.

VISHNU and LAKSHMI on GARUDA; and MAHA PRALAYA.

From pictures in the collection of Col. Stuart

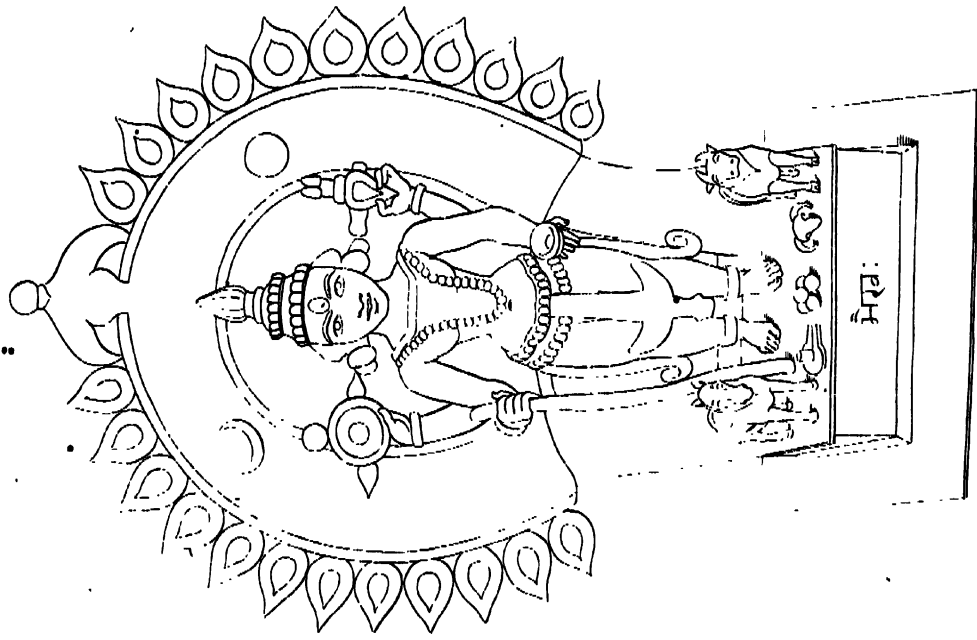


लक्ष्मी नारायण

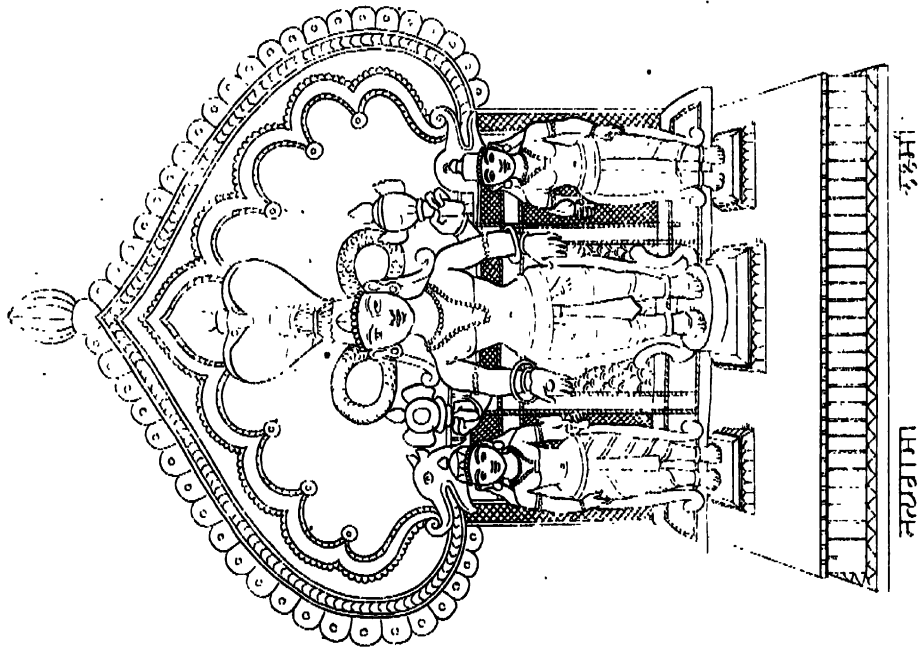
लक्ष्मी

1.2.3. LAKSHMI NARAYAN. 1.5. BALAJI & WIFE OF WITTODA & WIFE.

From images in Bronze Copper and gold leaf



ELIARAVA an AVATĀRA of MAHA-DĒVA.



BALRAMI and his two CONSORTS in SATY YUGA

1177

Virshnu



शिवः



विष्णुः

SIVA

VISHNU

Waghela 1877

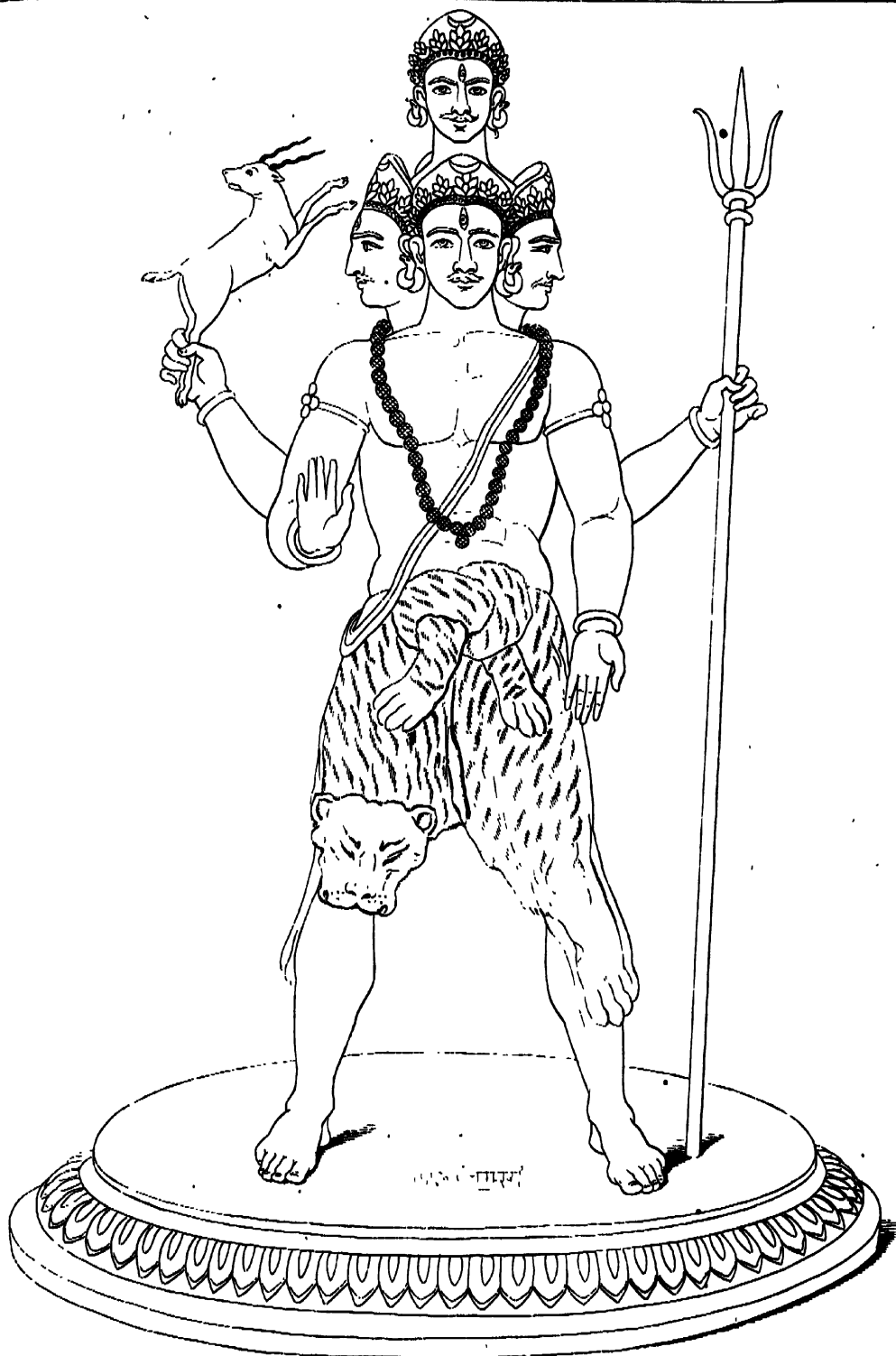
Thulla Seal

विपुत्रास्तक शिवः

Triputaastika Siva



MAHĀDEVĀ *distroying* TRIPURĀSTRA
from a Bronze Statue in the Museum at the Indico House



1910-11-17

1910-11-17

MAHĀDEVĀ - PANCHAMUKHĪ

from a Zinc Image in the Museum at the India House

महादेवपंचमुखी
Mahadeva Panhamuki



Bhagwan del.

MAHĀDEVYA and PĀRVATĪ

From Statues in Bronze & Brass.

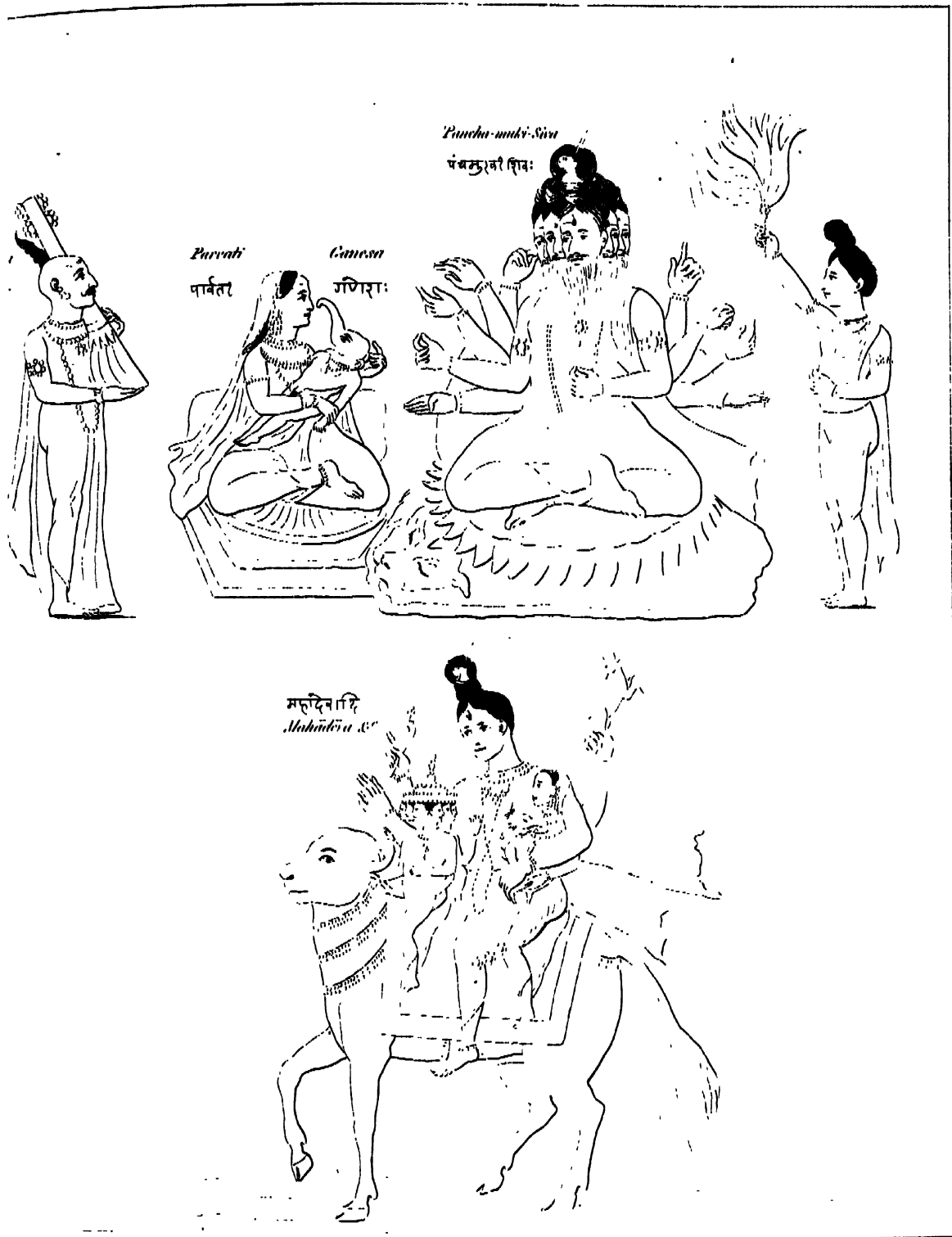


Mathurani and P. K. S.



Woolton del.

BRĀHMA and VISHNU on the left with BRAHMA and GARUDA
 BRAHMA VISHNU, GARUDA, GANESA and KARTIKEYA
 with a stud chariot, gauri, a lotus and a bull



MAHĀDHVA - PĀRVATĪ - GAṆEŚA and KĀRTIKĪYĀ.

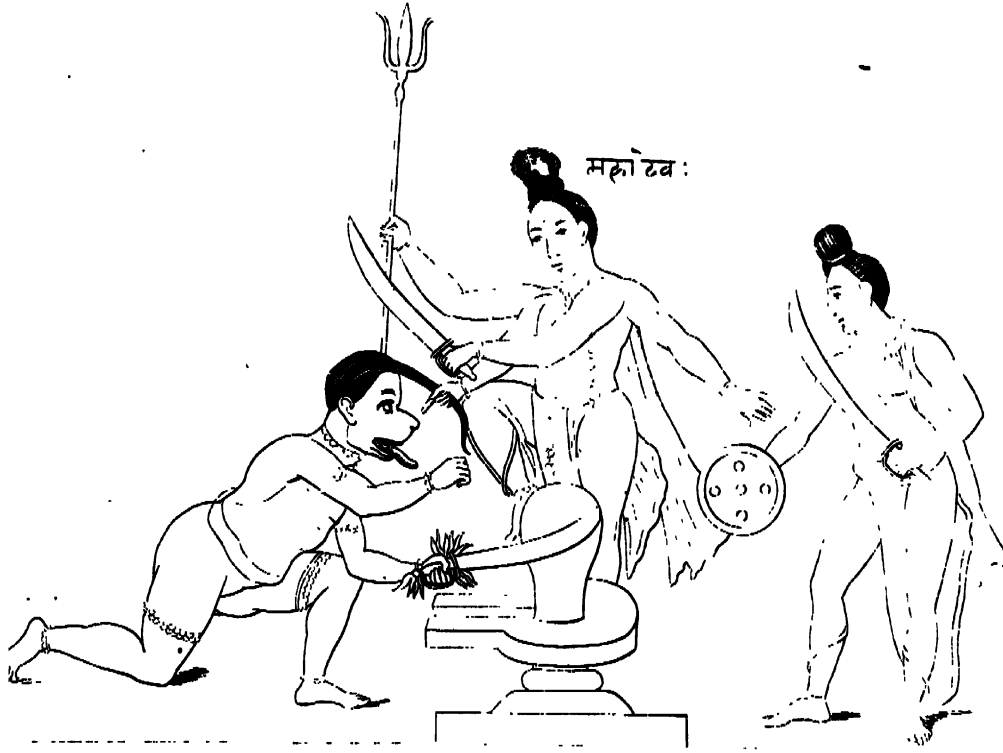
from *Pictores*



वासुः पार्वती शिवः गणेशः नन्दः
Vasudeva *Parvati* *Shiva* *Ganesha* *Nandi*

श्रीगणेशाय नमः
 नमो भगवते वासुदेवाय



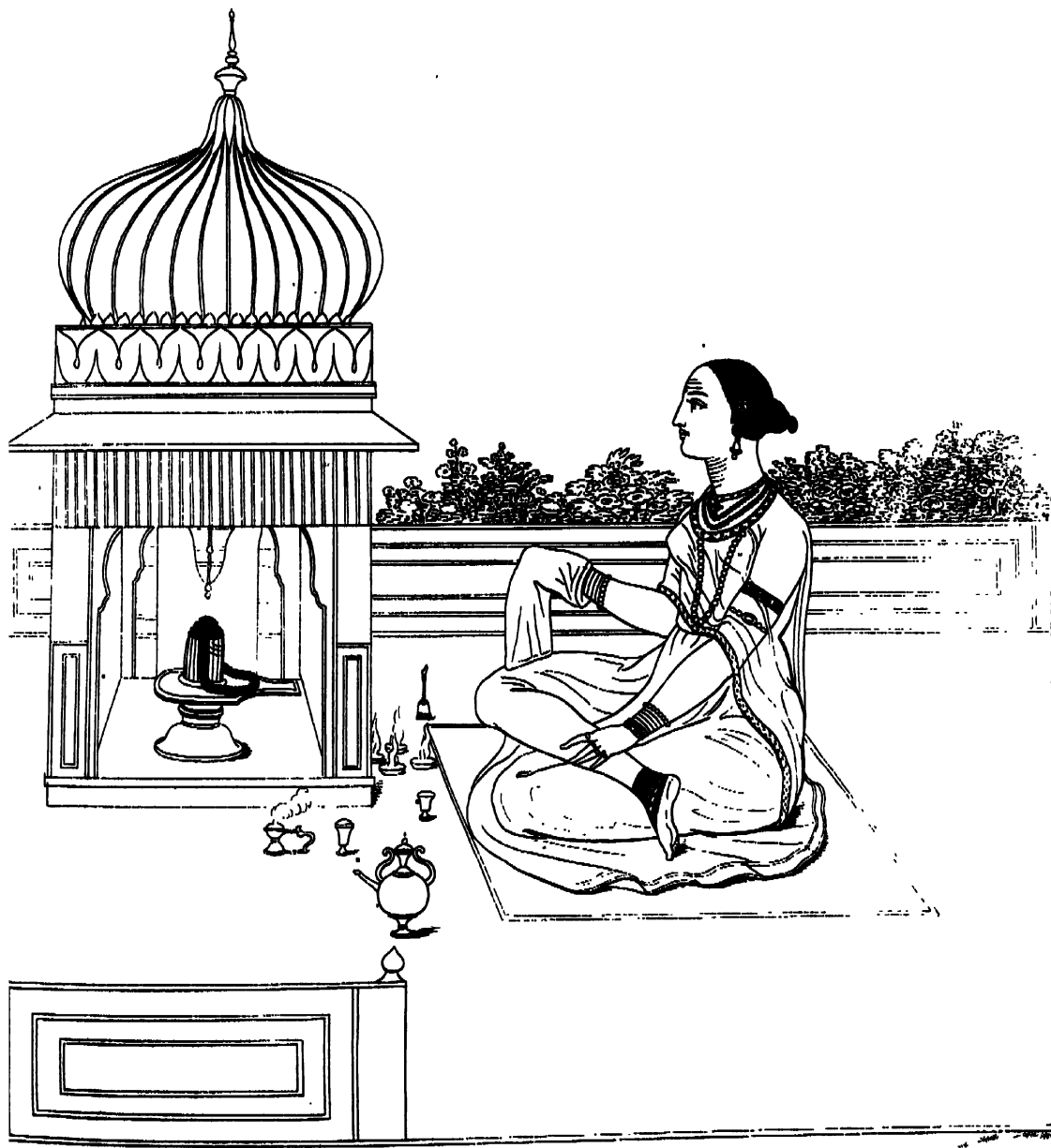


महादेवः

पार्वती

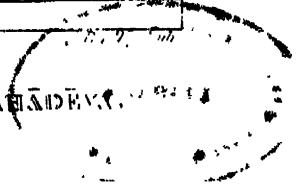
MAHADEVYA & PARVATI.

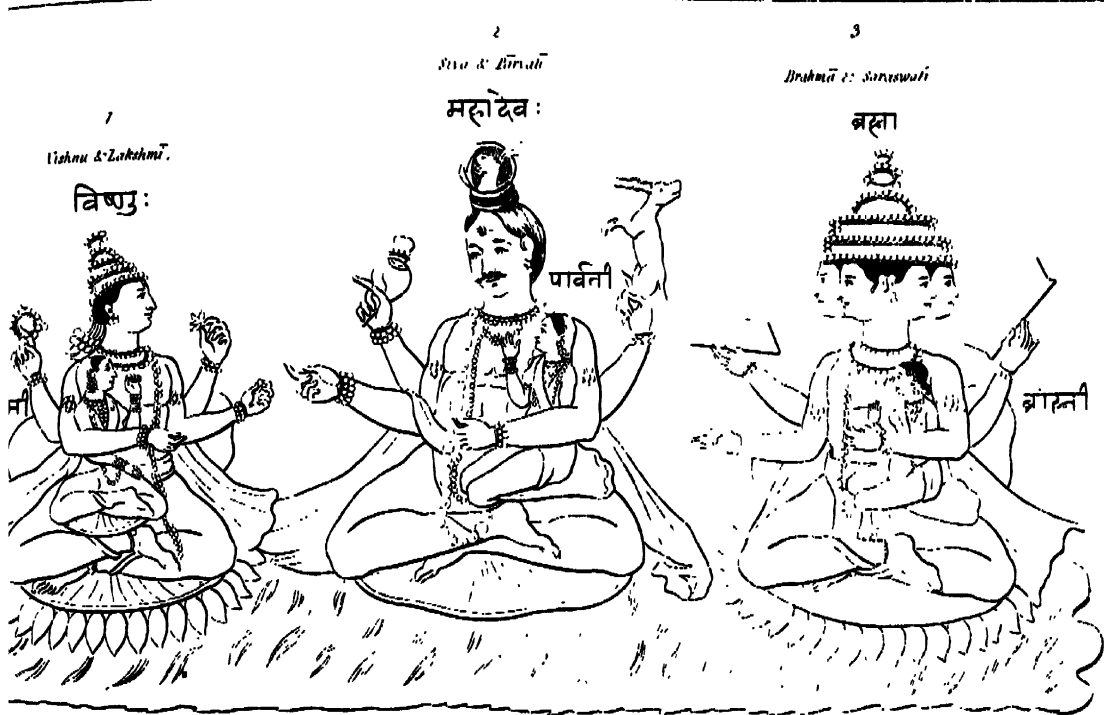
From Pictures



skton. del.

PĀRVATĪ or some holy female at the ceremony of *LINGA PŪJĀ* in honor of MAHĀDEVA.





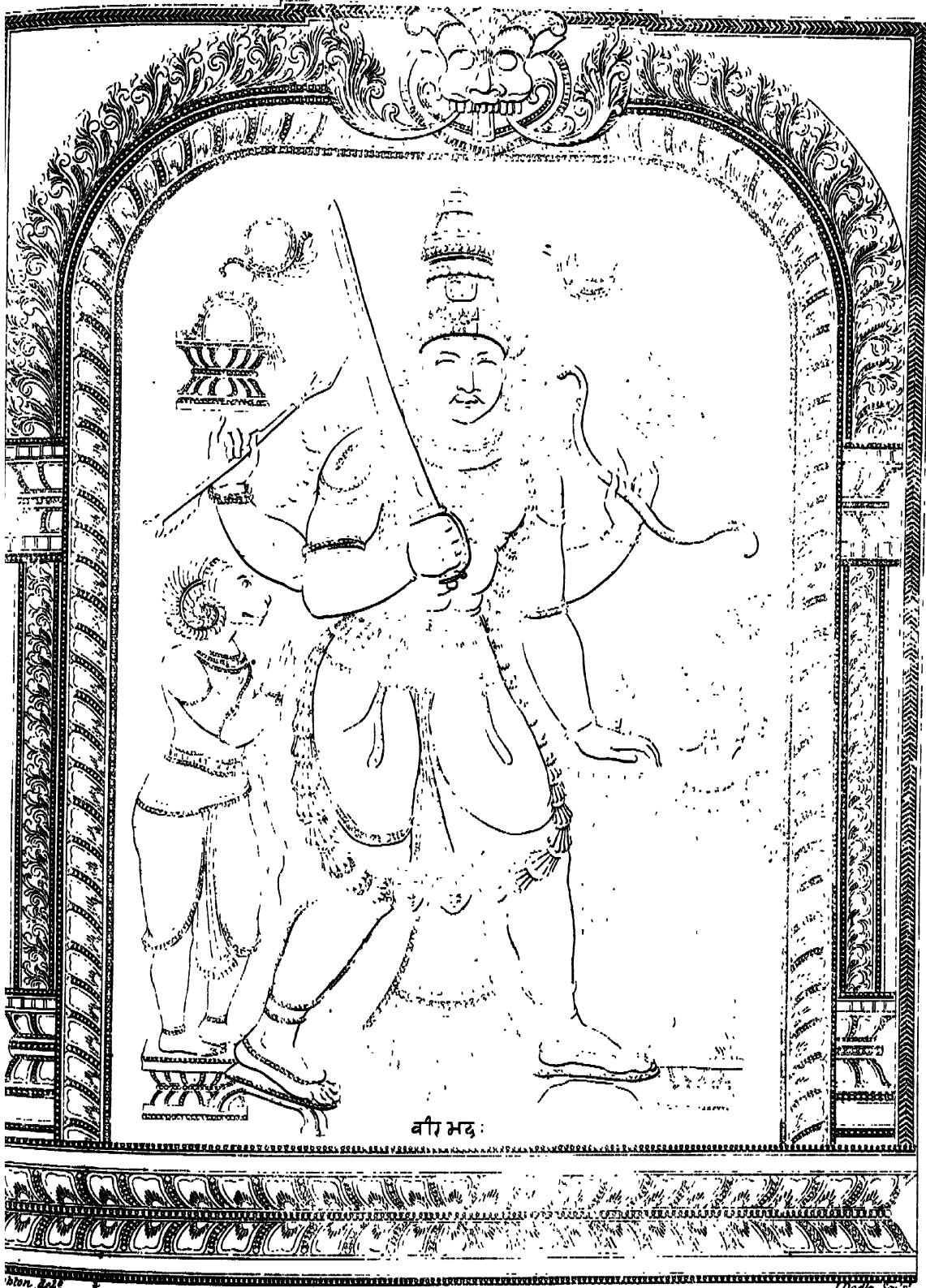
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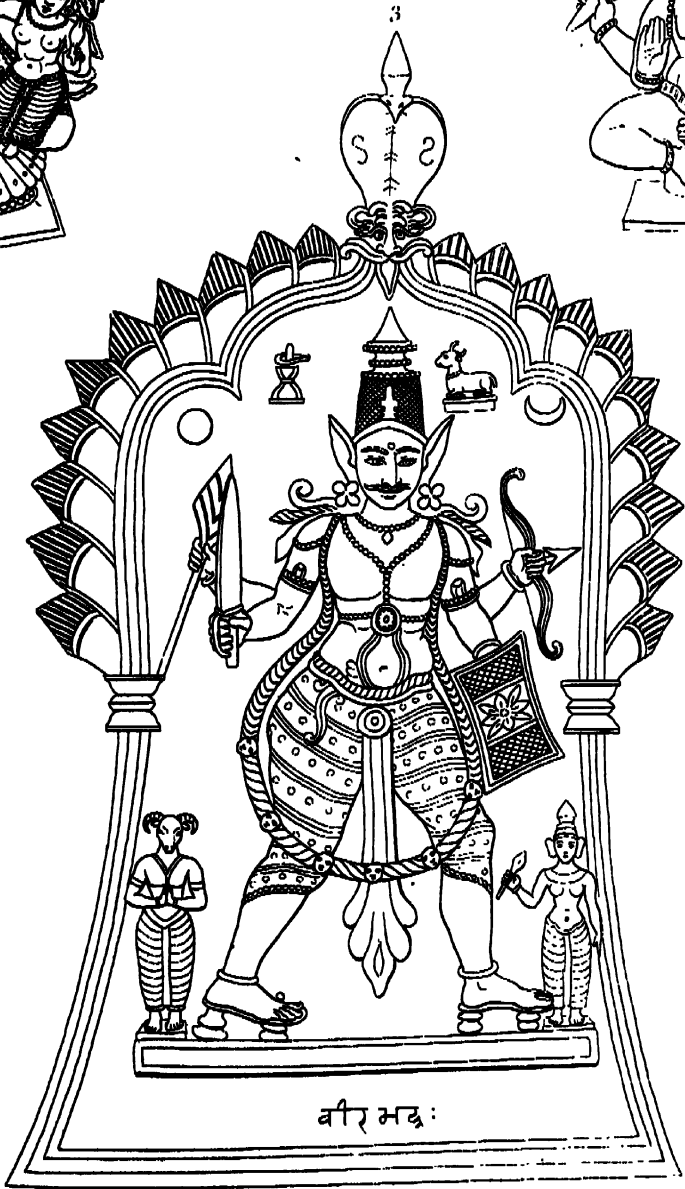


BHAIRAVA.

SARASWATI.



VIRA BHADRA an AVATARA of MAHADEVYA.



gobind datt

1877

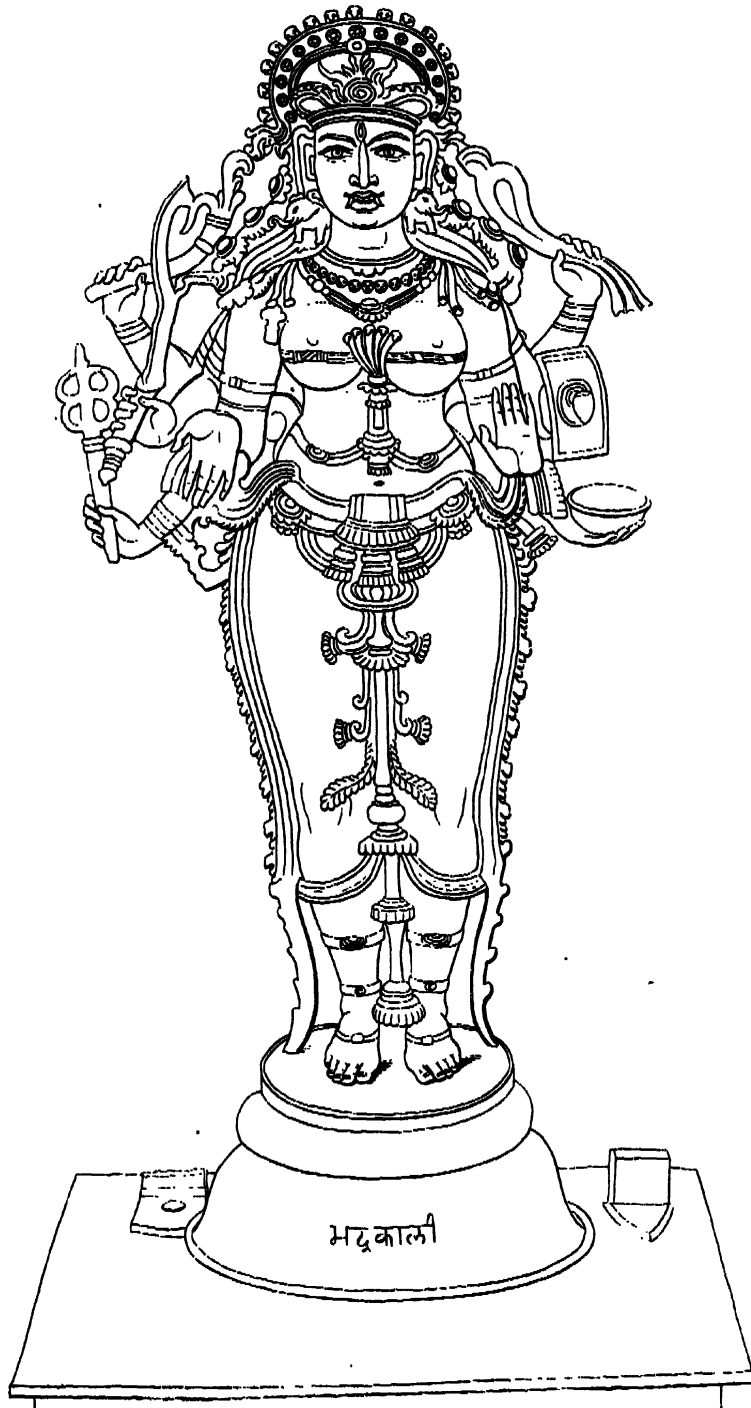
ĪRA BHADRA &c.

From Subjects in hindu



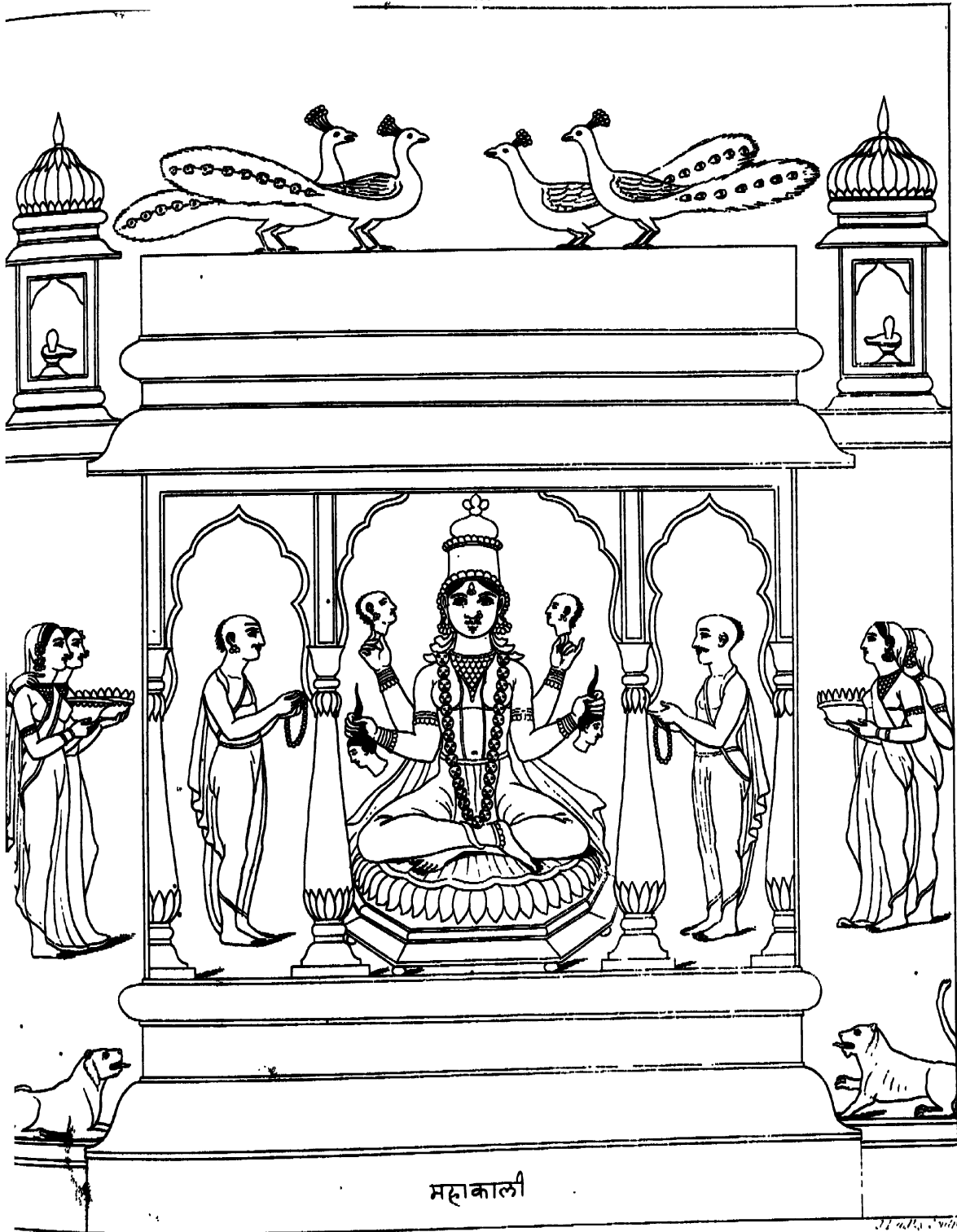
KĀLĪ, BHAWĀNĪ, PĀRVATĪ or DURGĀ, consort of ŚIVA.





BHADRA KĀLĪ.

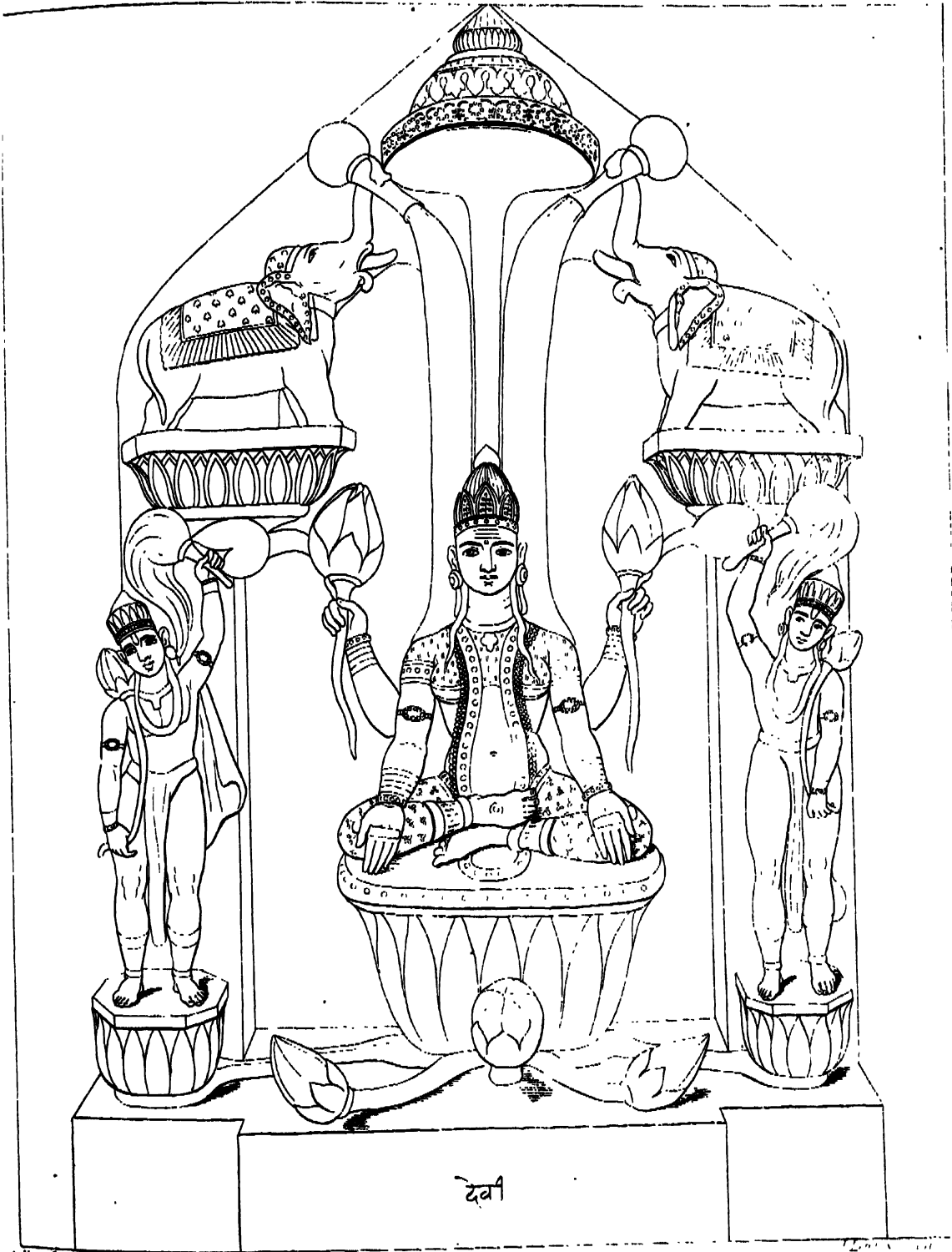
From a Bronze Statue.



महाकाली

MAHĀ KĀLĪ.

From a Picture

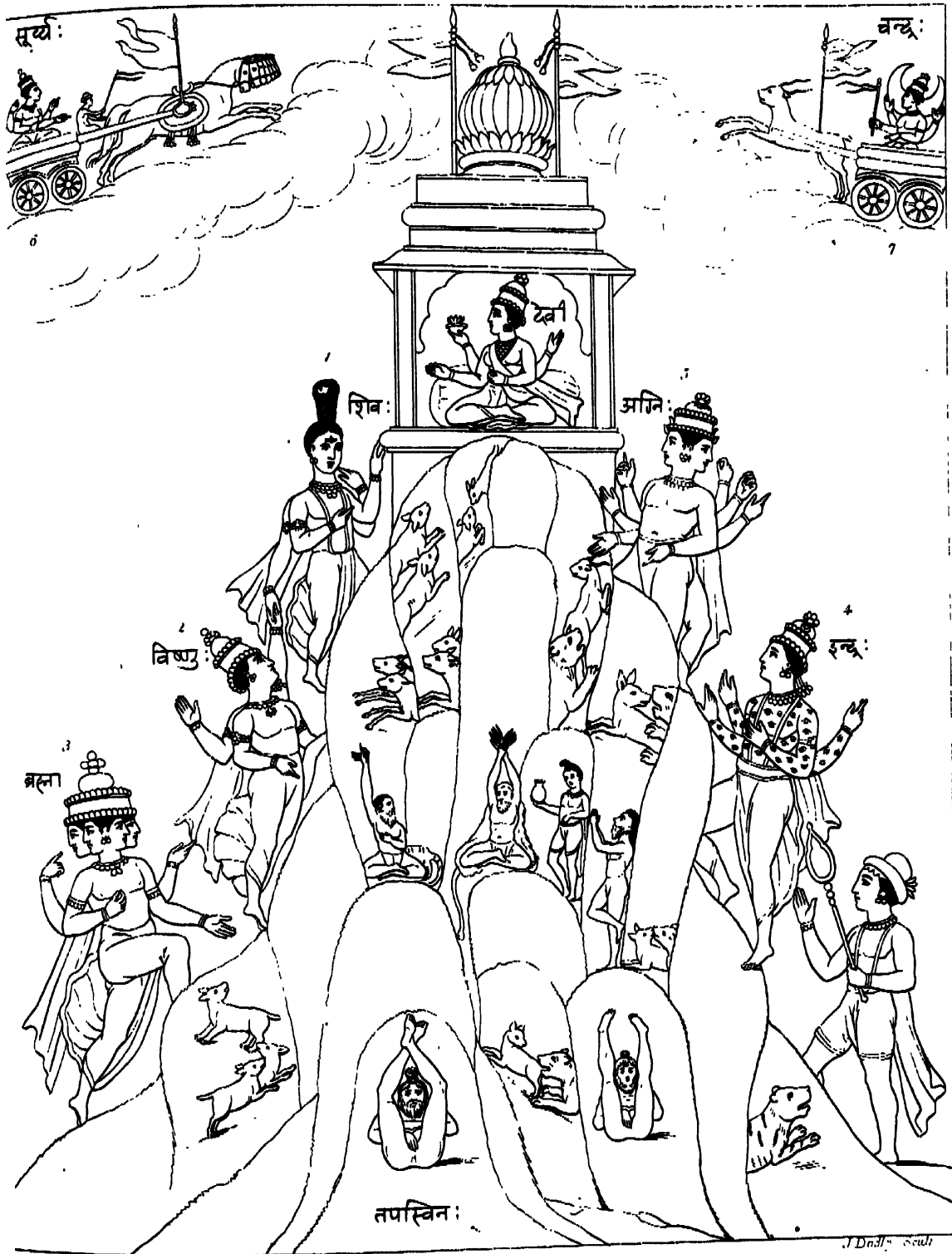


देवी

DEVĪ .

From a sketch in Marble brought from INDOR the capital of HOLKAR

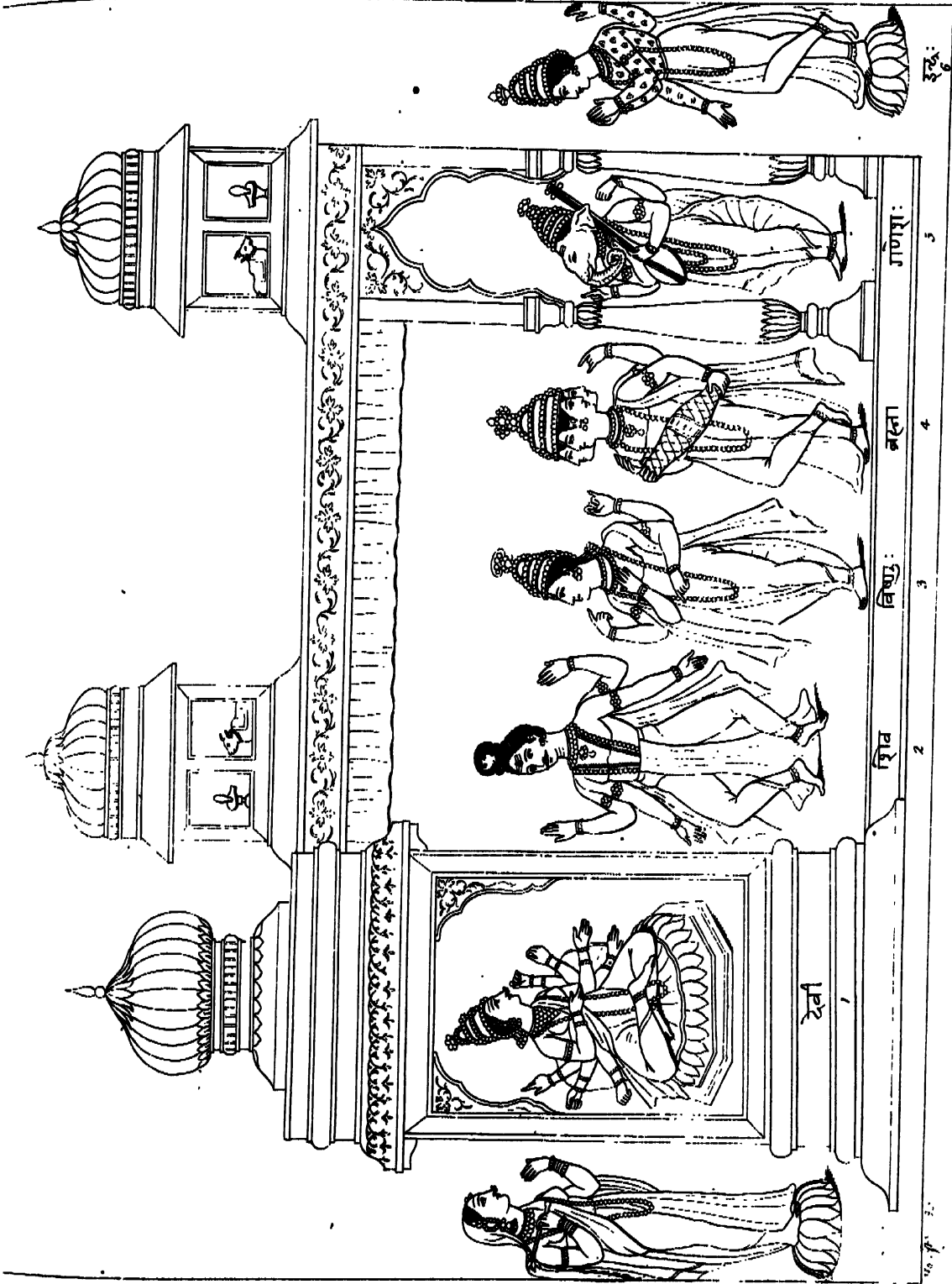
Boughton del.



DEVI or PĀRVATĪ, Propitiated by 1. SIVA, 2. VISHNU, 3. BRAHMĀ, 4. INDRA, 5. AGNI, 6. SŪRYA

7. CHANDRA. and devotees in several postures of penance & austerity.

From a Picture



1. DEVI, or BHAVANI honored by 2. NAHADEVA, 3. VISHNU, 4. BRAHMA, 5. GANESA and 6. INDRA.

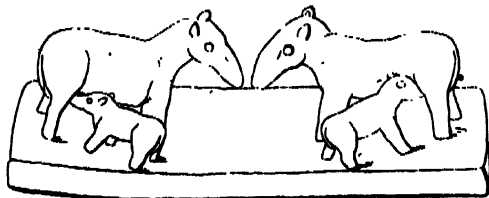
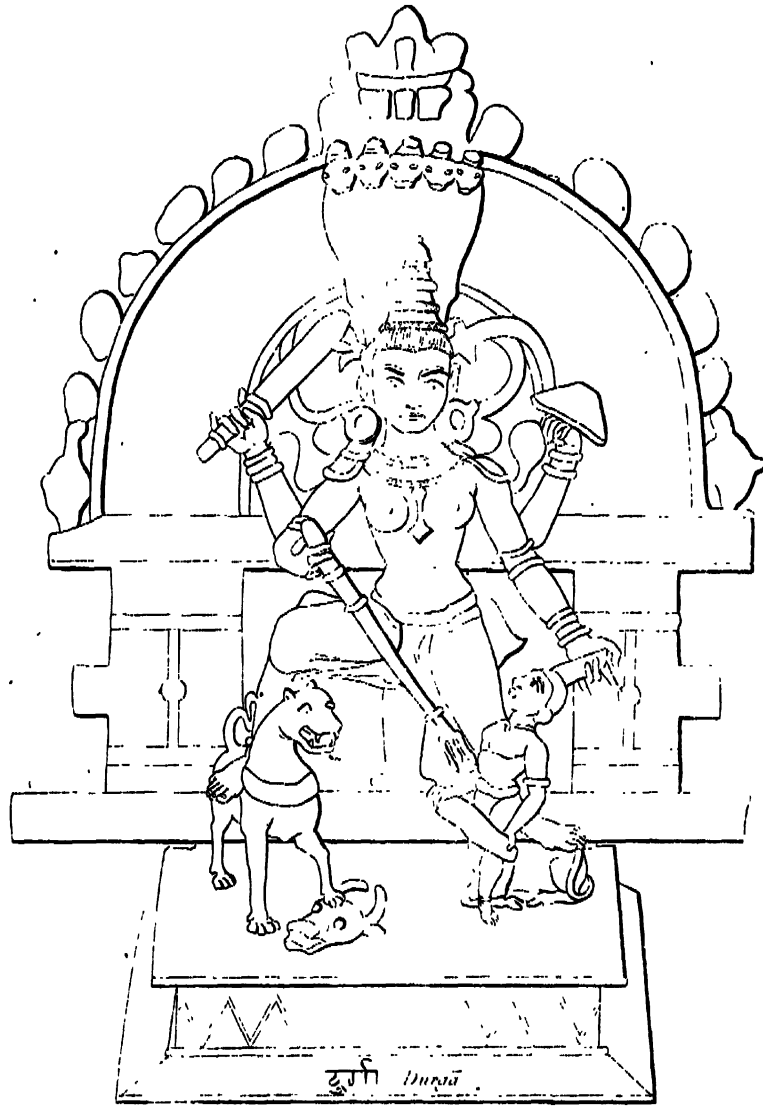
From a picture.



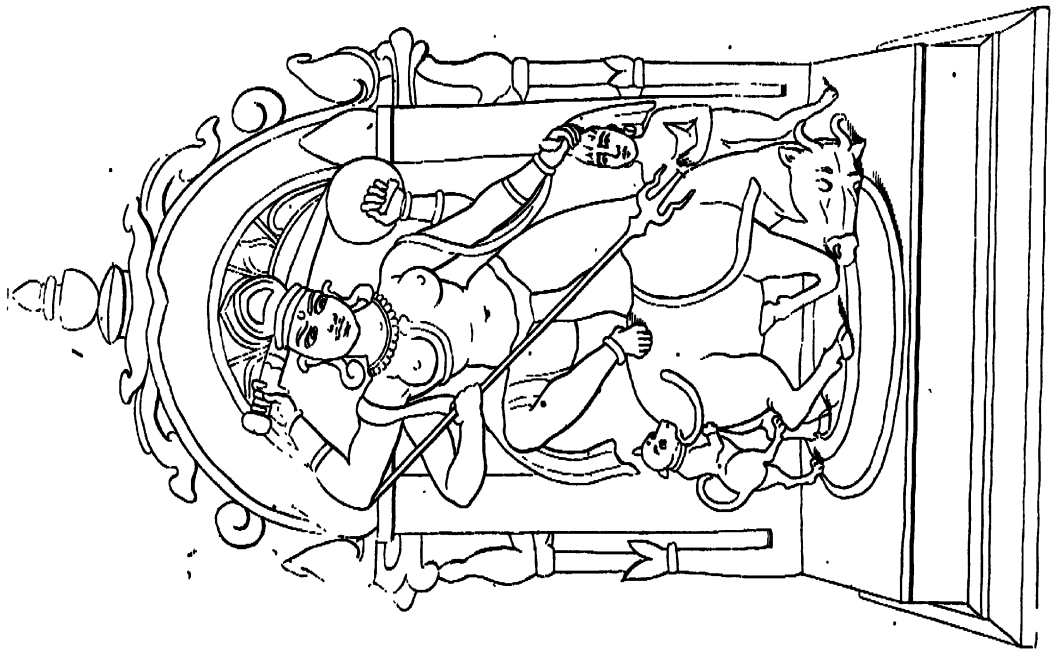
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DuBois. sculp.

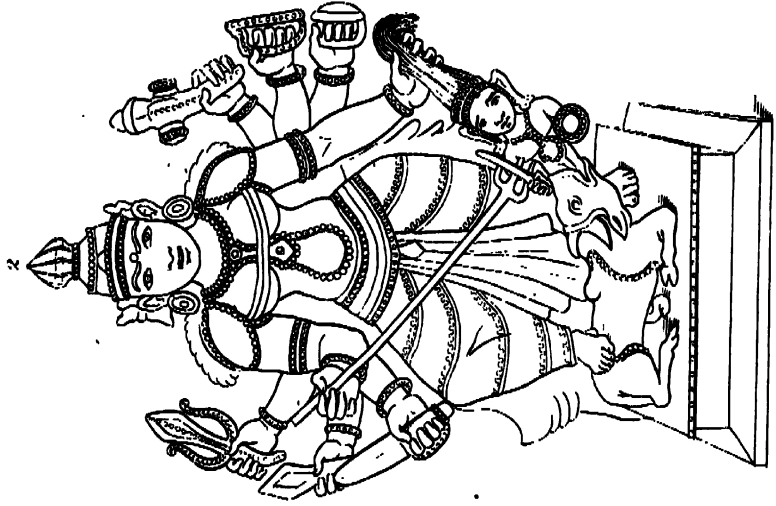
DURGĀ or **ACTIVE VIRTUE** slaying **MAHISHĀSURA** a personification of **EVIL**.
 Above is **DĒVĪ**.
 From pictures.



From cattle in brass.



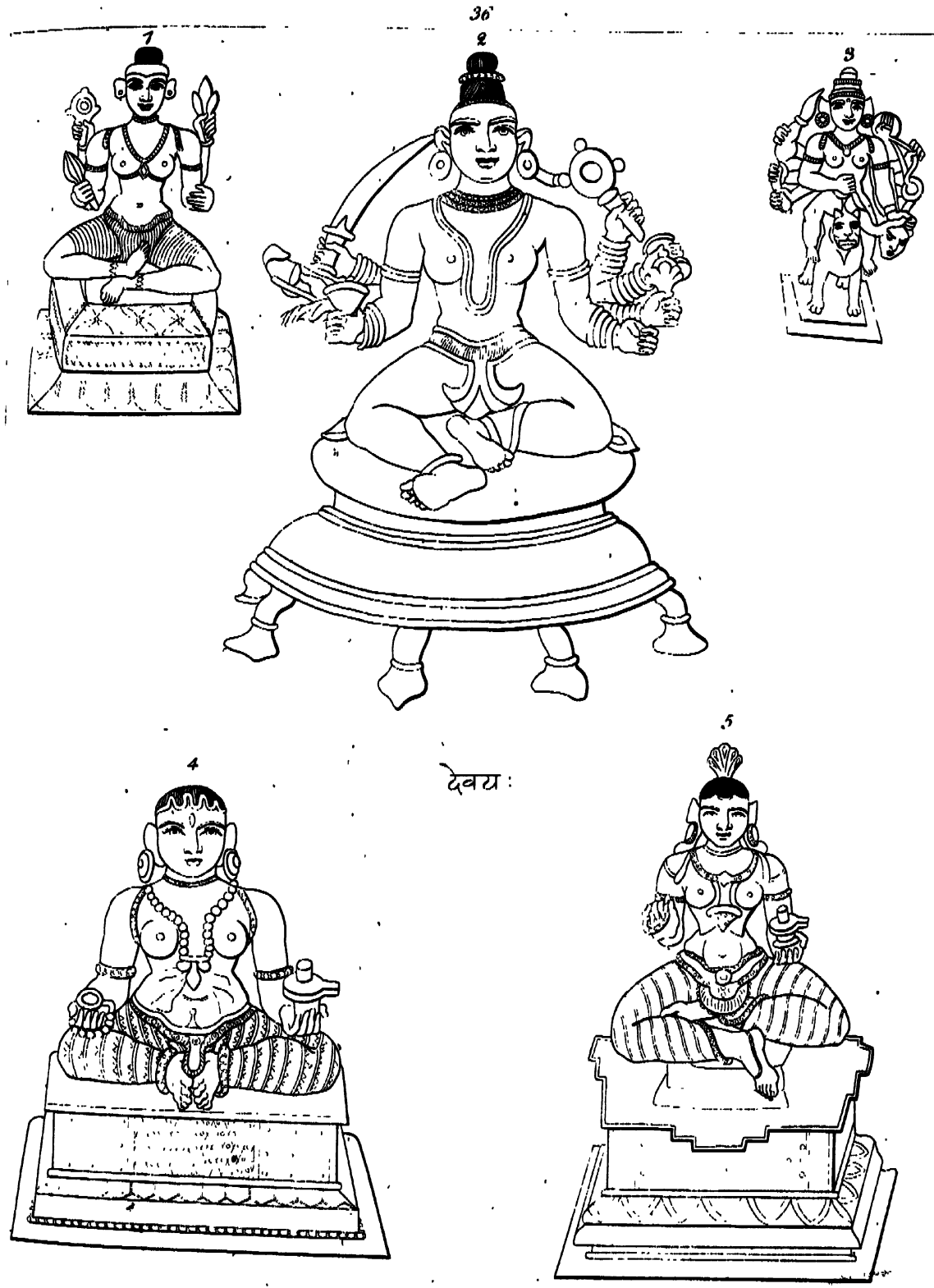
दुर्गा



दुर्गा

DURGA, or ACTIVE VIRTUE, slaying the monster MAHISHASURA, or VICE personified.

From subjects in bronzes.



roughly do!

DEVĪ or BHAVĀNĪ in different characters.

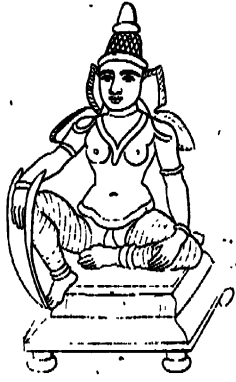
From images in brass &c.



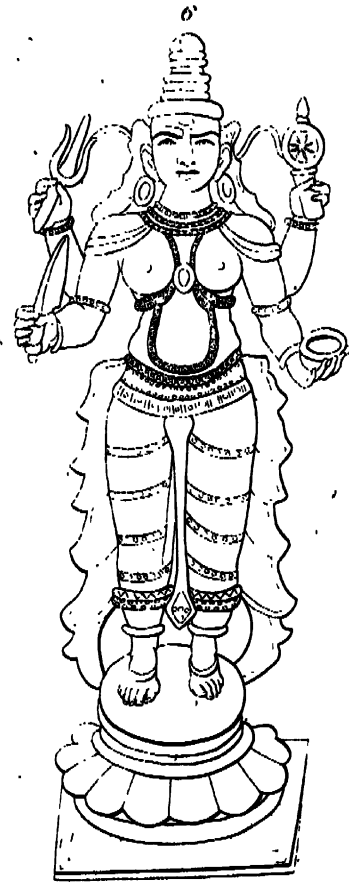


DURGĀ, DĒVĪ, or BHAVĀNĪ, in different forms.

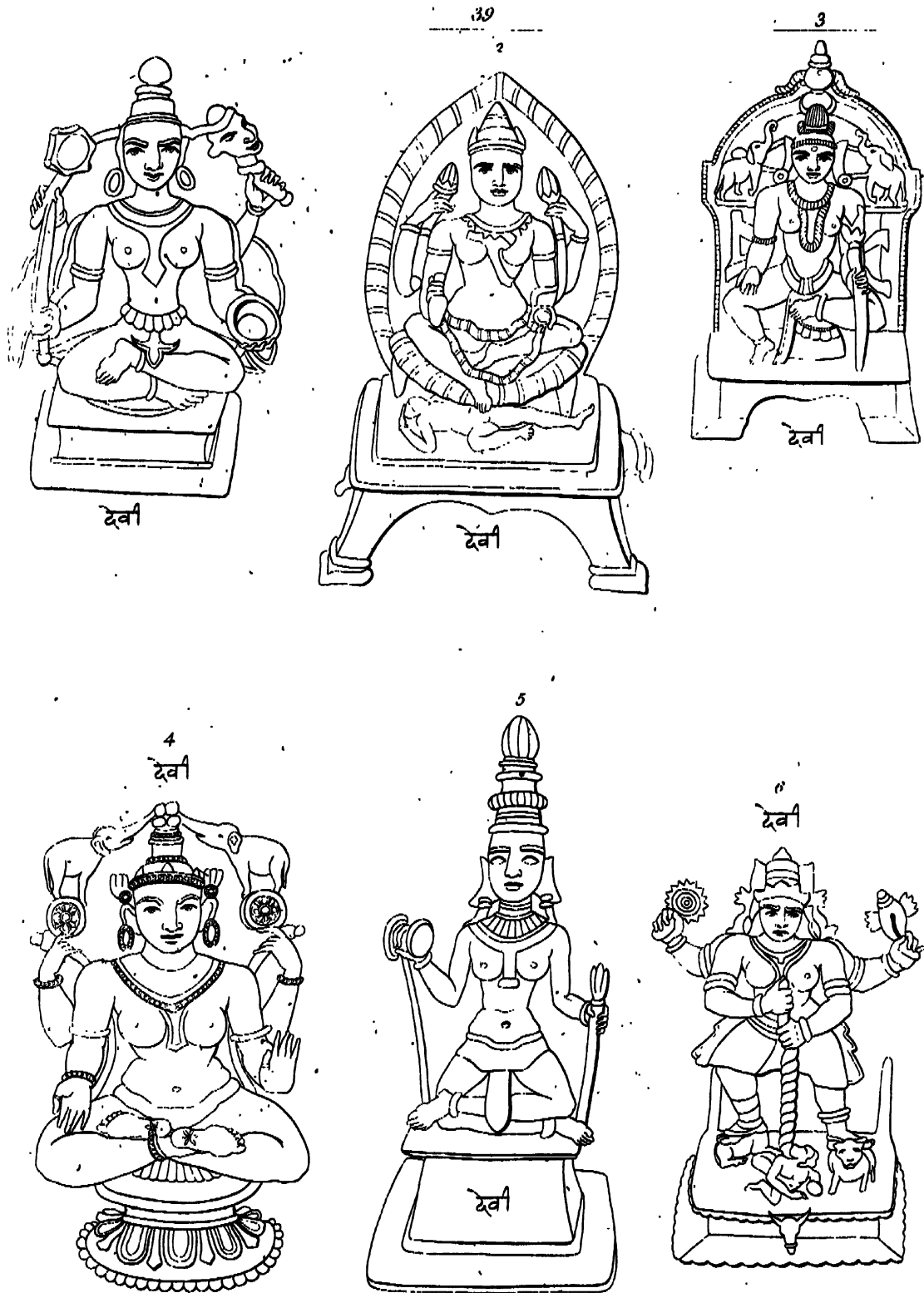
From a manuscript in the British Museum.



द्वयः



DEVĪ, or the *GODDESS*, consort of SIVA, in different forms.



DĒVĪ or the GODDESS, in different characters.

From Casts in bronze and brass.



परत्यगा भवानी

Parvati Bhavani



गणपतिः

Ganapati



शक्ति याग्या

Shakti Yagi



हनुमान्

Hanuman



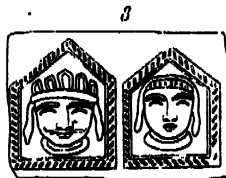
रुद्राणा

Rudra



महिषा वाजी

Mahisha Vaji



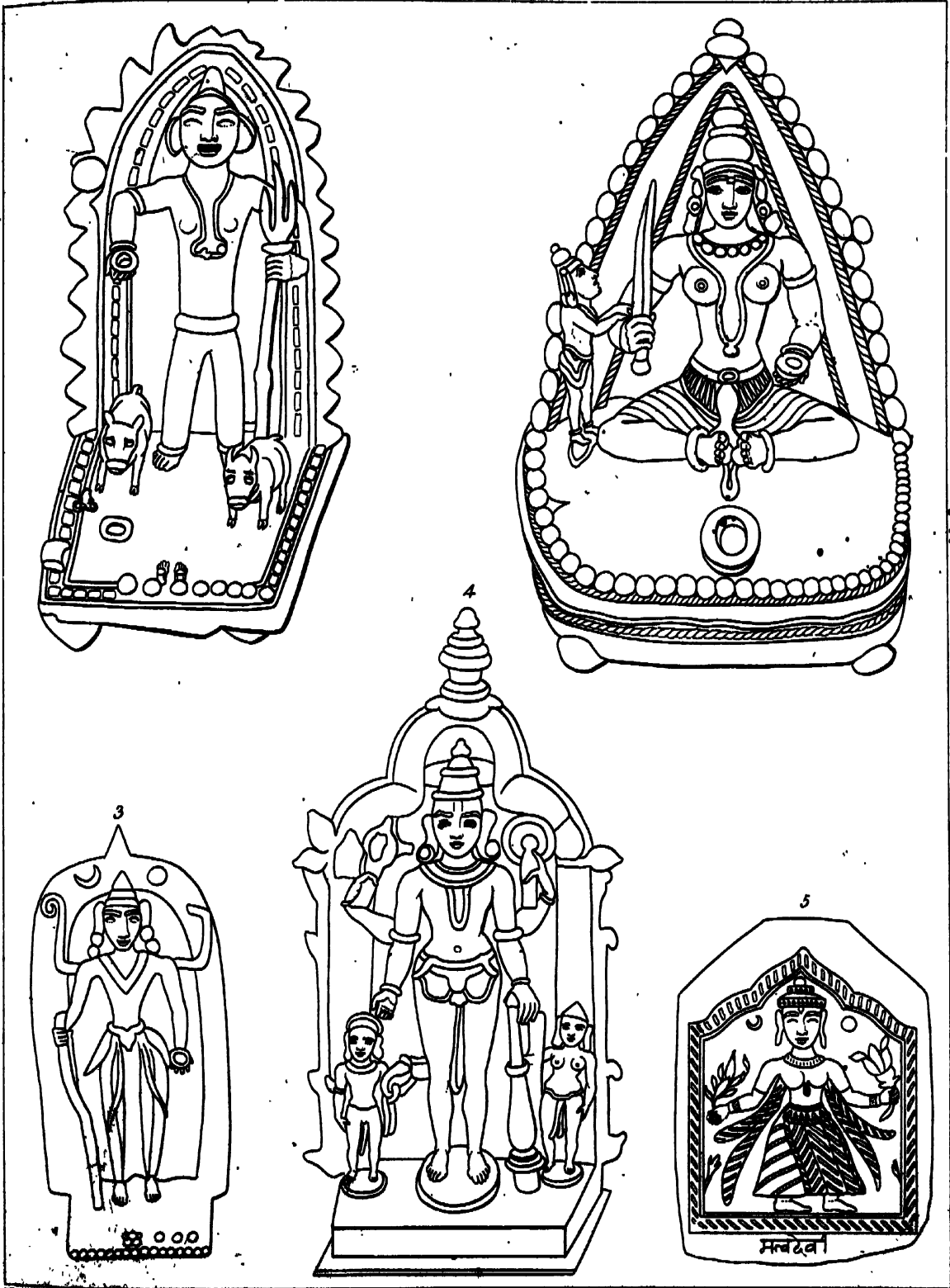
येशही. मेहसी



भवानी

Engraving del.

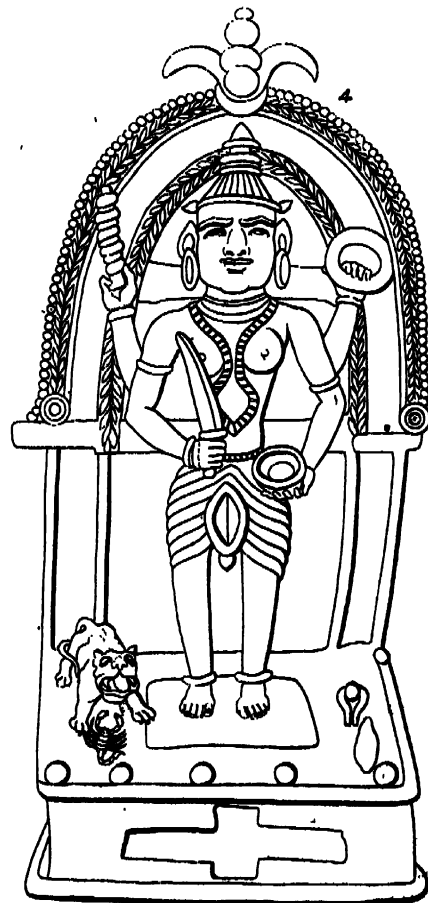
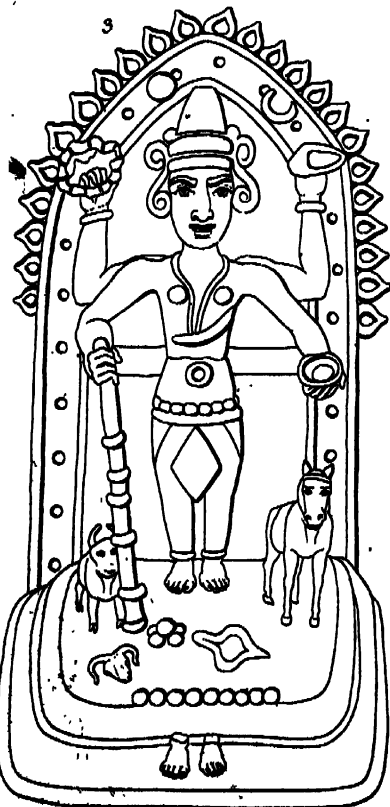
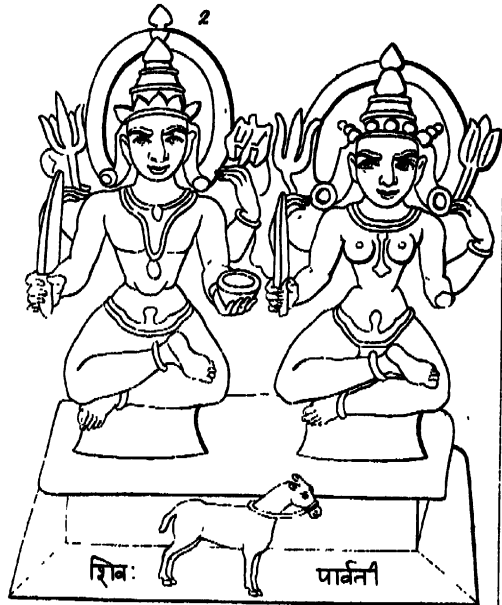
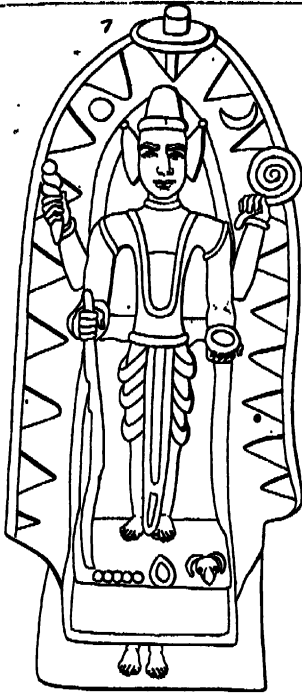
From embossed plates of thin copper.



Raddan 10

DEVĪ or the GODDESS, consort of SIVA.

From subjects in India, &c.

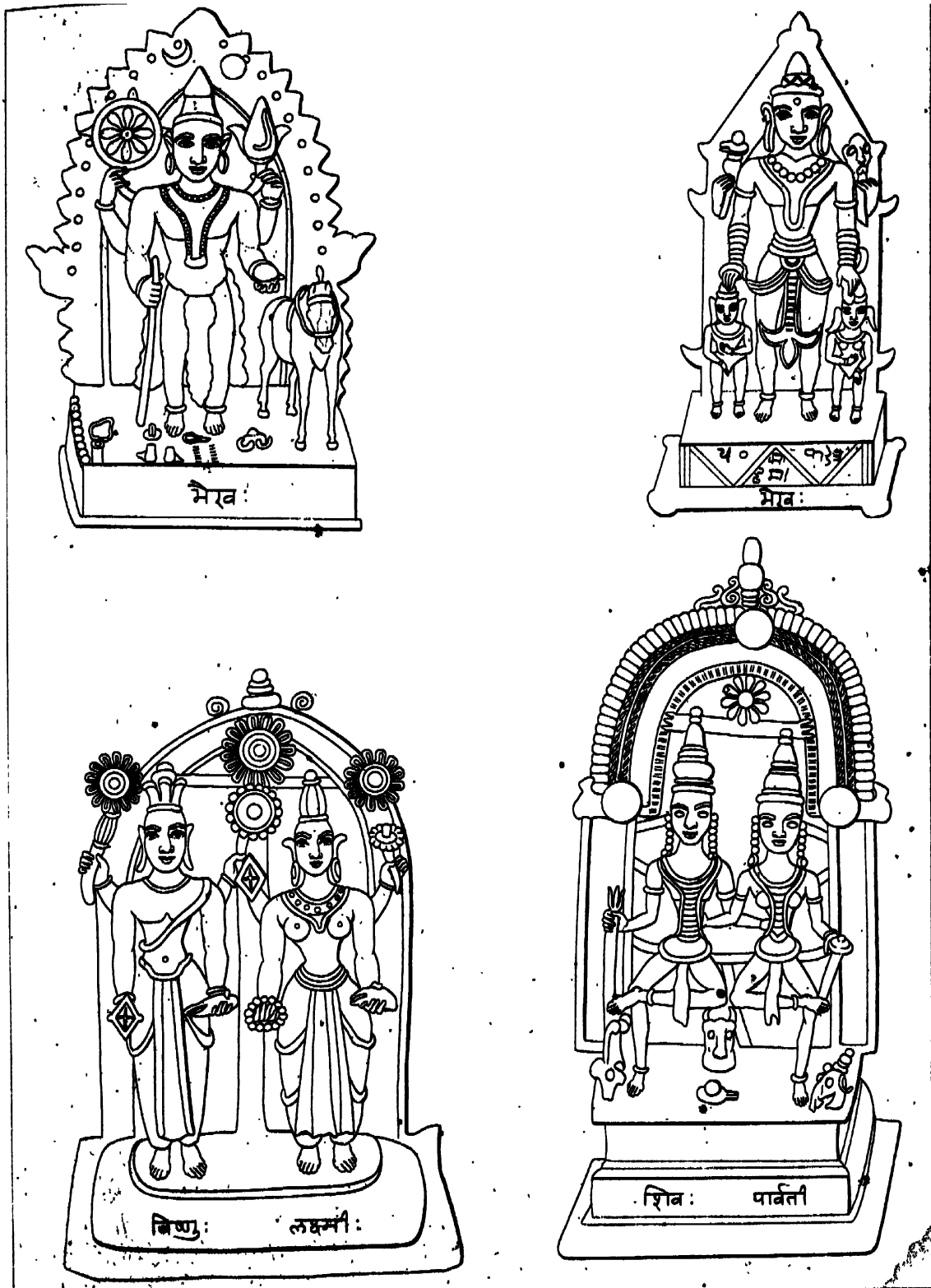


Knappstein del.

Dudley Sc.

DEVĪ or the GODDESS the SACTI or ENERGY of SIVA.

And other subjects, from casts in brass.



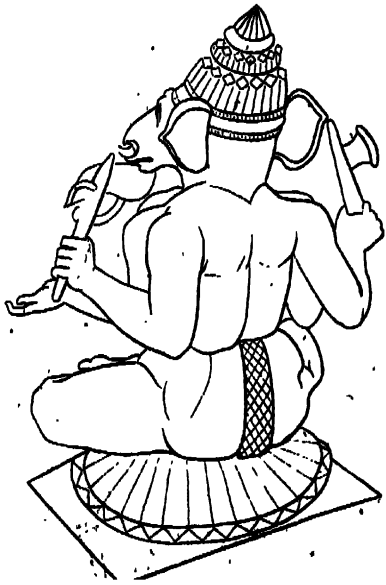
Rougher 466

DEVĪ and others.

From casts in Brass &c.

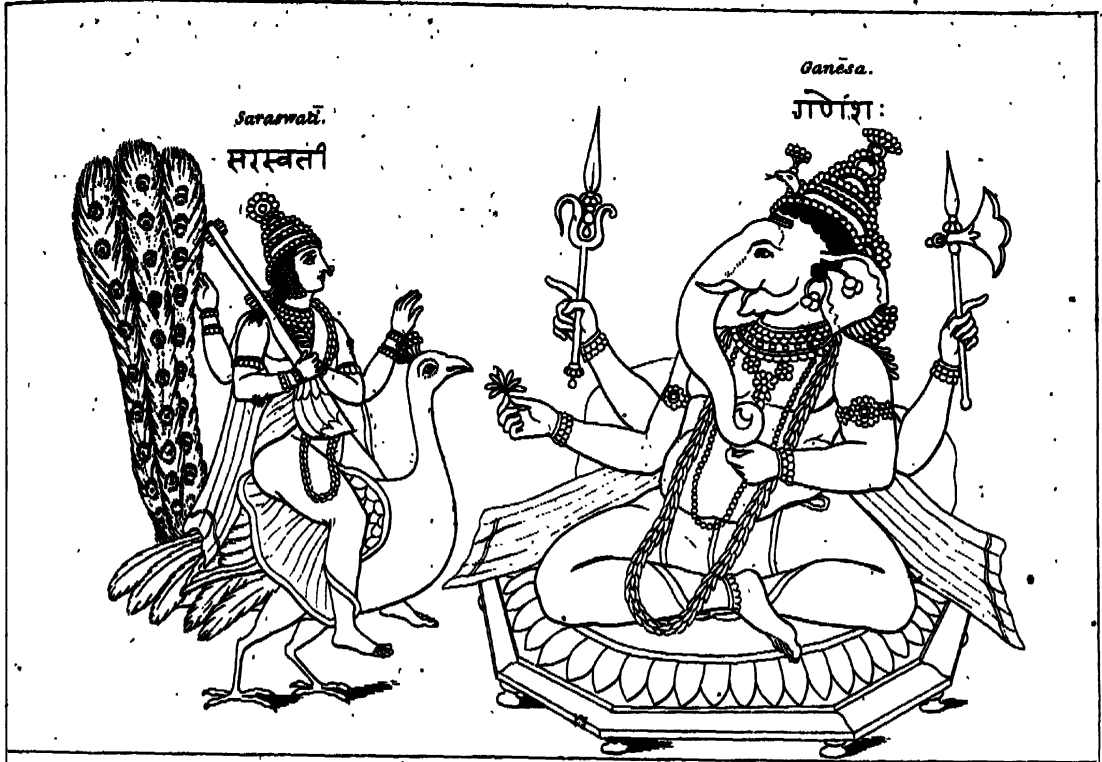


गणेशः



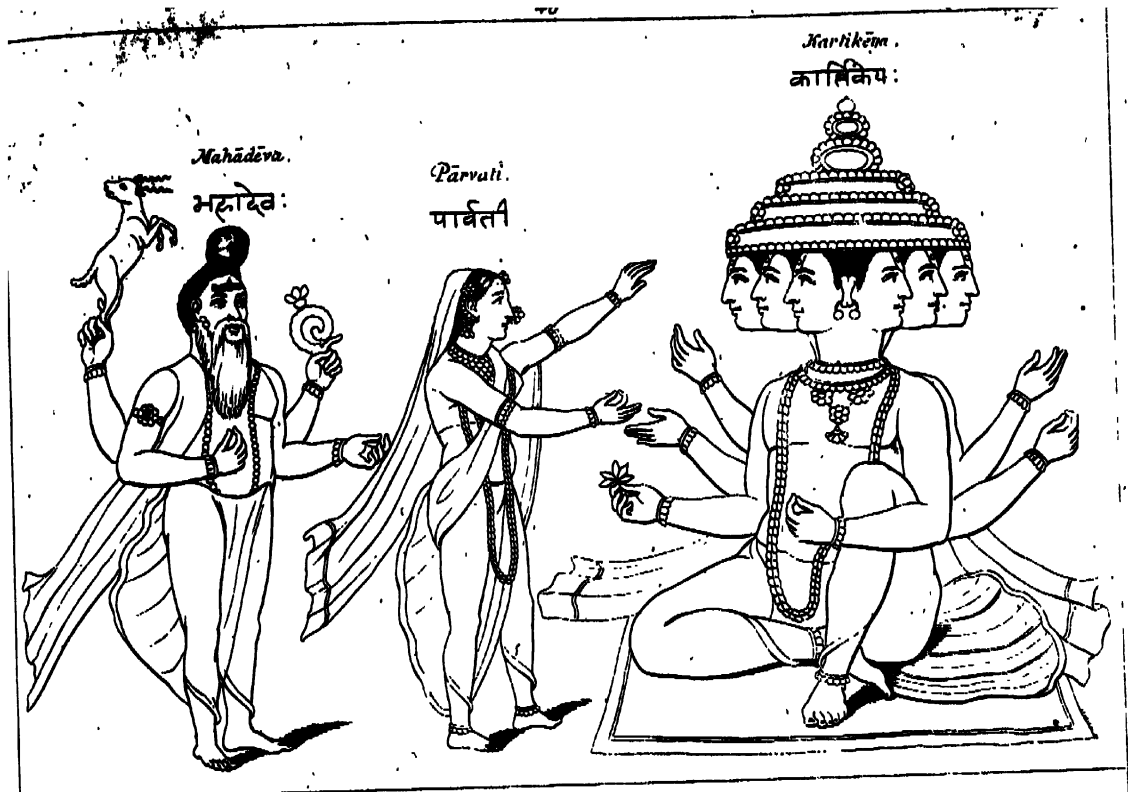
GANĒSA .

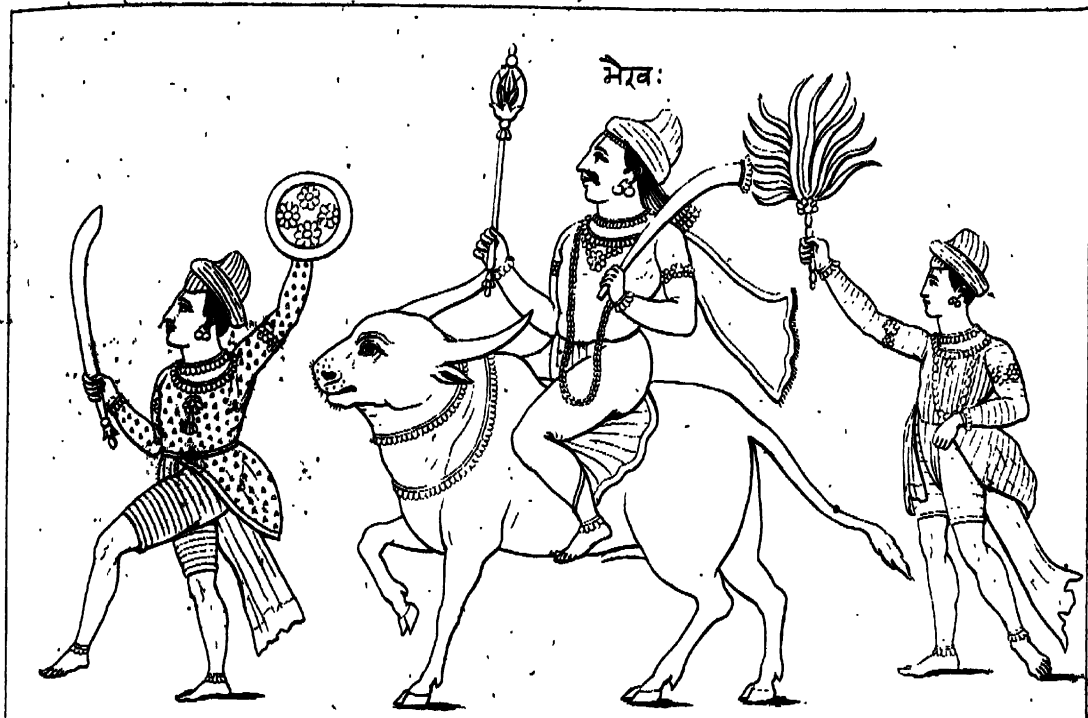
From Images in Brāhmi and Bronze.



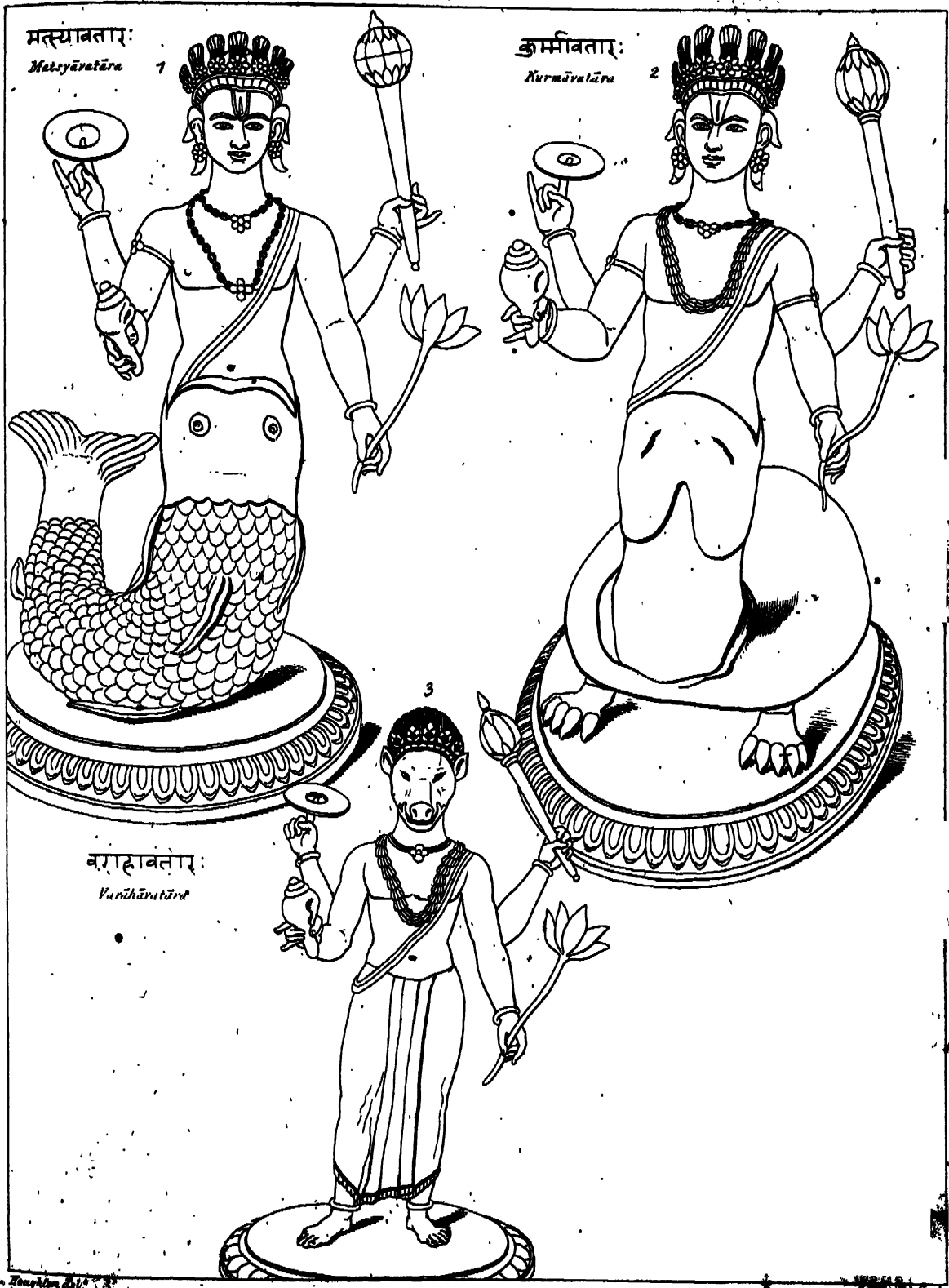
GANESA and SARASWATI.

From Pictures





BHAIRAVA an AVATARA or son of SIVA.



The three first AVATĀRAS of VISHNU,
 in the forms of a FISH, a TORTÓISE, and a BOAR.



The 2nd or KURMĀVATĀRA of VISHNU.

From a picture.



हिरण्यकशिपुः
Hiranyakashipu

नरसिंहः
Narasimha

कृष्णः



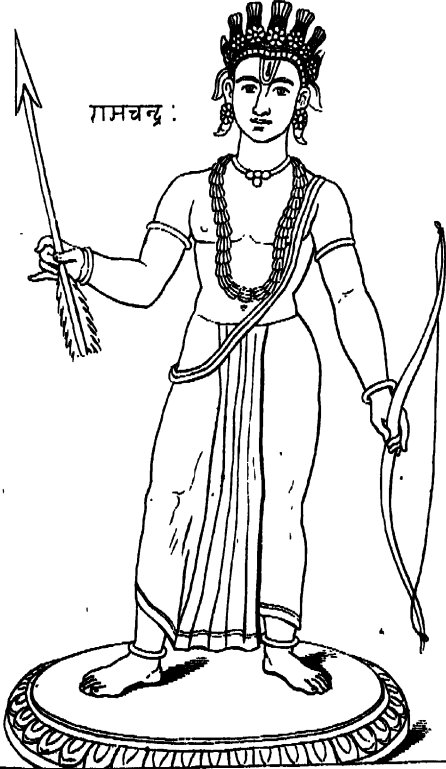
सुलायुध रामः



3

4

रामचन्द्रः

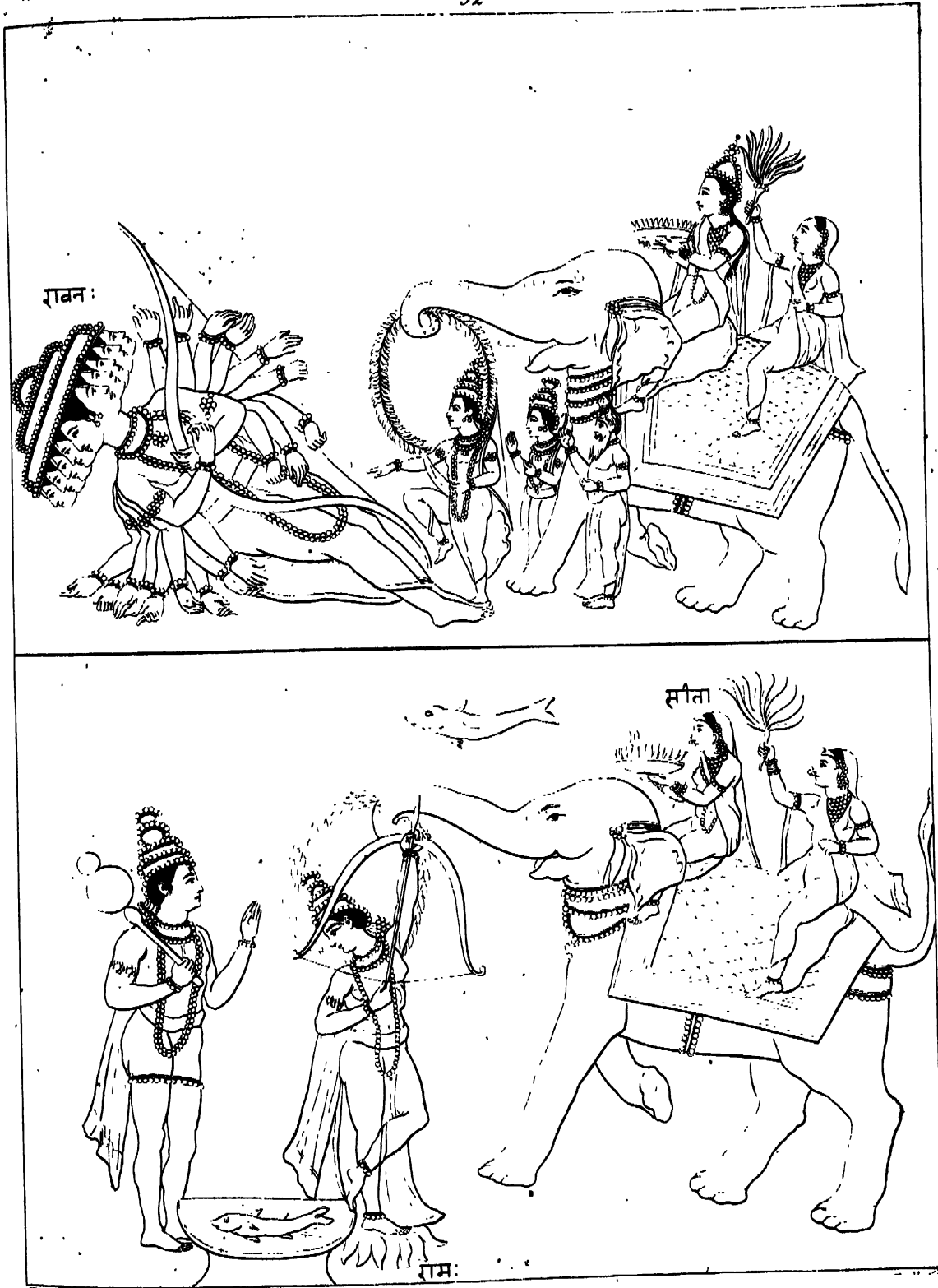


पराशुरामः



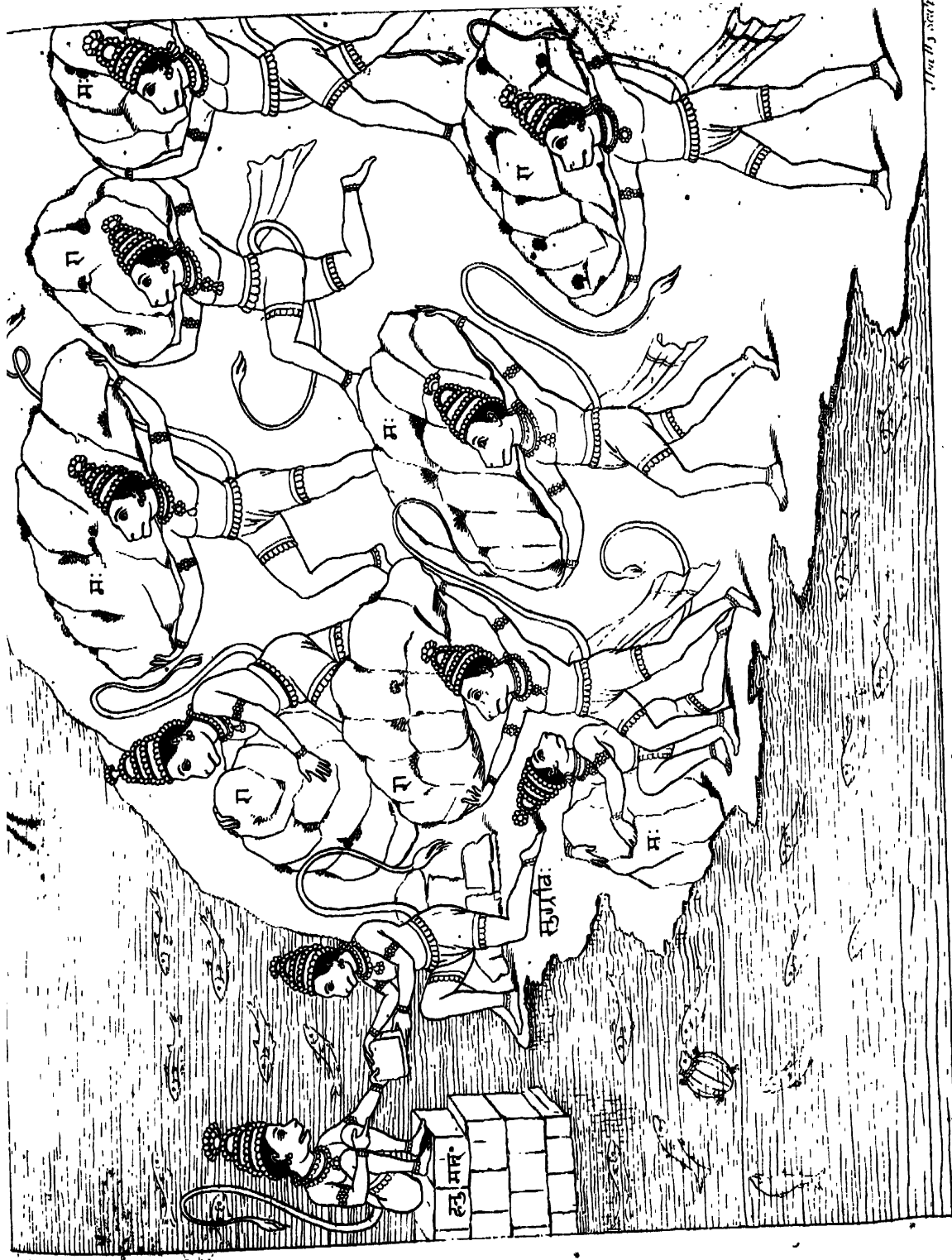
The AVATARAS of VISHNU in the persons of KRISHNA and the three RAMAS .

From Images in the Museum at the East India House .



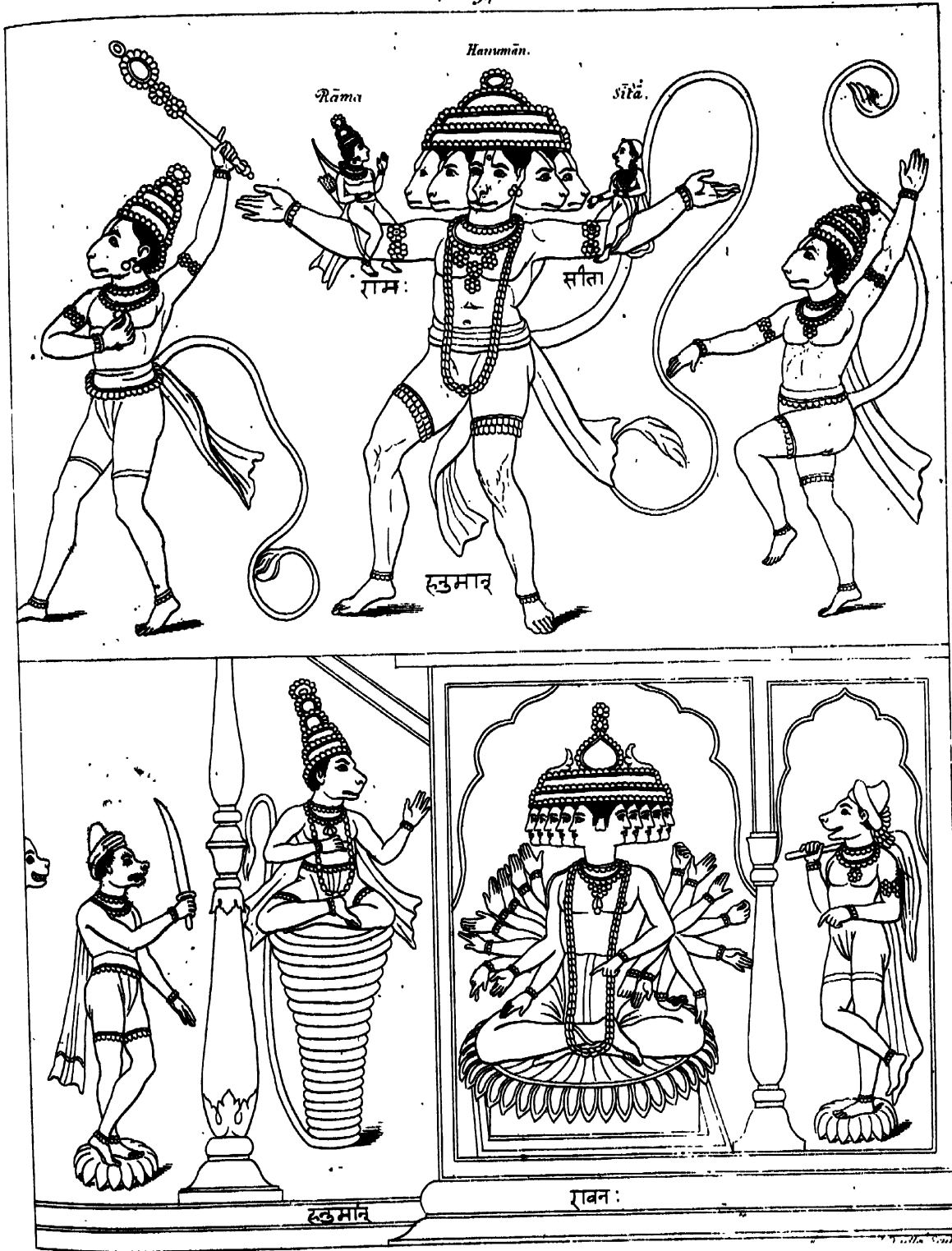
RĀMA winning **SĪTĀ** after the discomfiture of his competitor **RĀVANA**.

From drawings taken from the Ramayana.



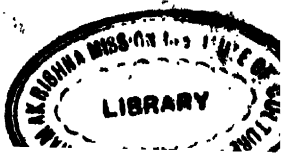
HANUMAN assisted by SUGRIYA and his associates building RAMA'S bridge from the CONTINENT to CEYLON to allow RAMAN.

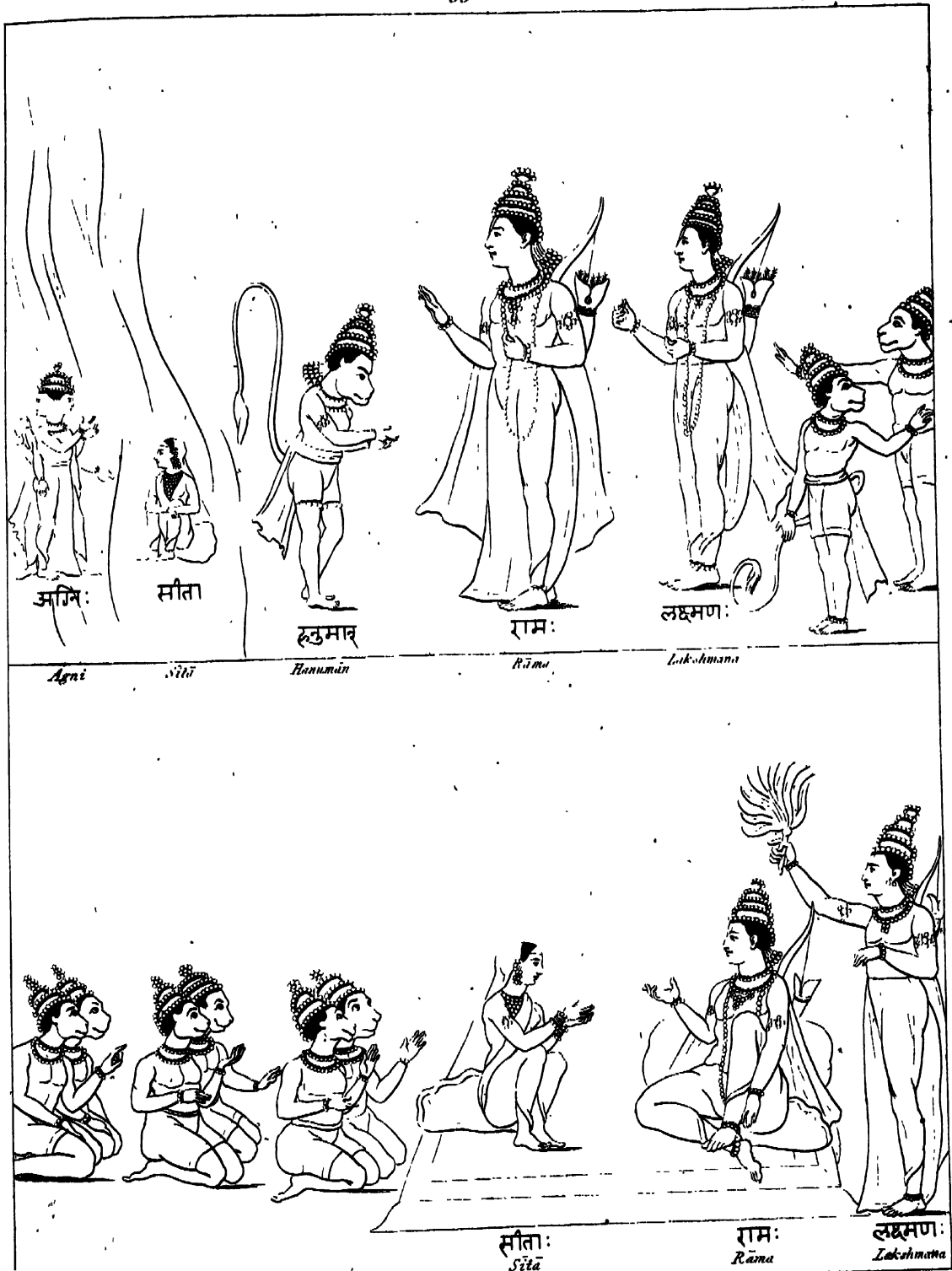
1/10/13 5/11/13



HANUMAN and RAVANA.

From Legends in the Ramayana.





अग्निः

सीता

हनुमान्

रामः

लक्ष्मणः

Agni

Sita

Hanuman

Rama

Lakshmana

सीताः
Sita

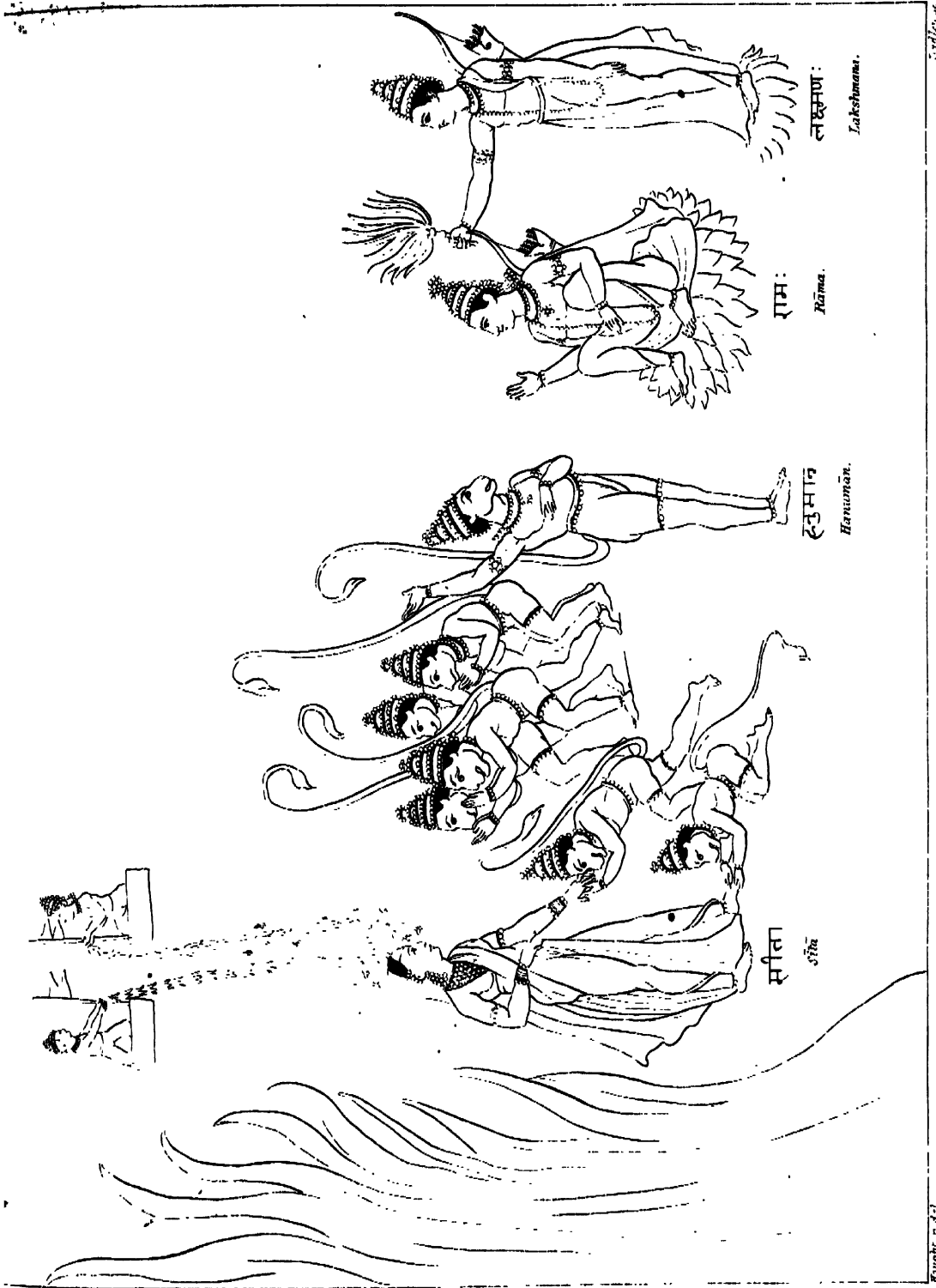
रामः
Rama

लक्ष्मणः
Lakshmana

Dodley, Sc.

SITĀ learning from **RĀMA** the necessity of her purification by **FIRE**,
in which she is (above) supported and comforted by **AGNI** its Regent.

From the Ramayan.



सीता
Sita

हनुमान्
Hanuman

रामः
Rama

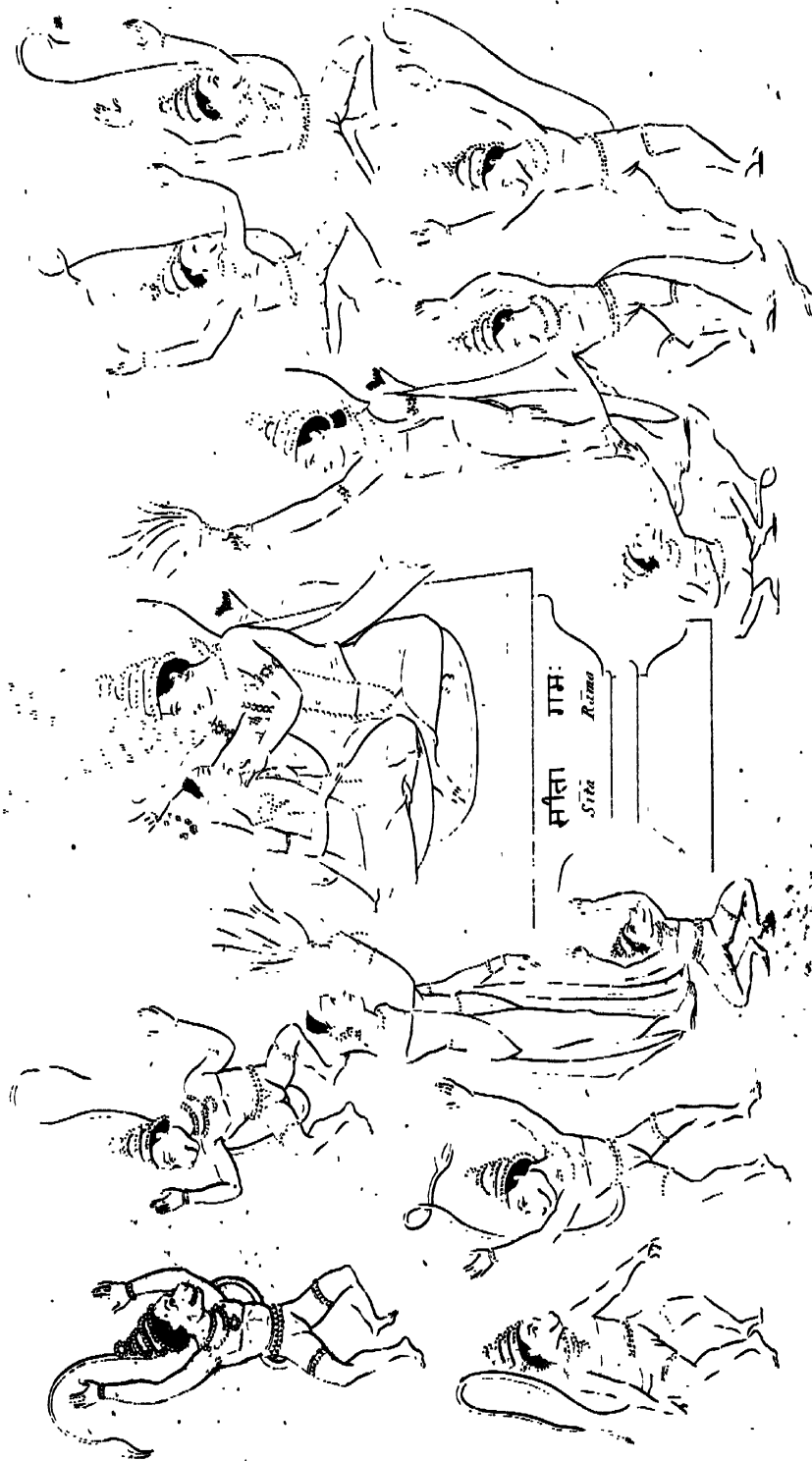
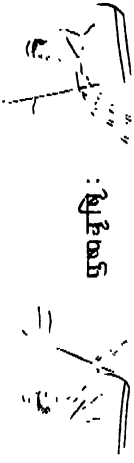
लक्ष्मणः
Lakshmana

HANUMAN announcing to RAMA SITA'S honorable acquittal by the Fiery Ordeal.

From the Ramayana.

Pachpa-vrihatii

पुण्यवृत्तिः

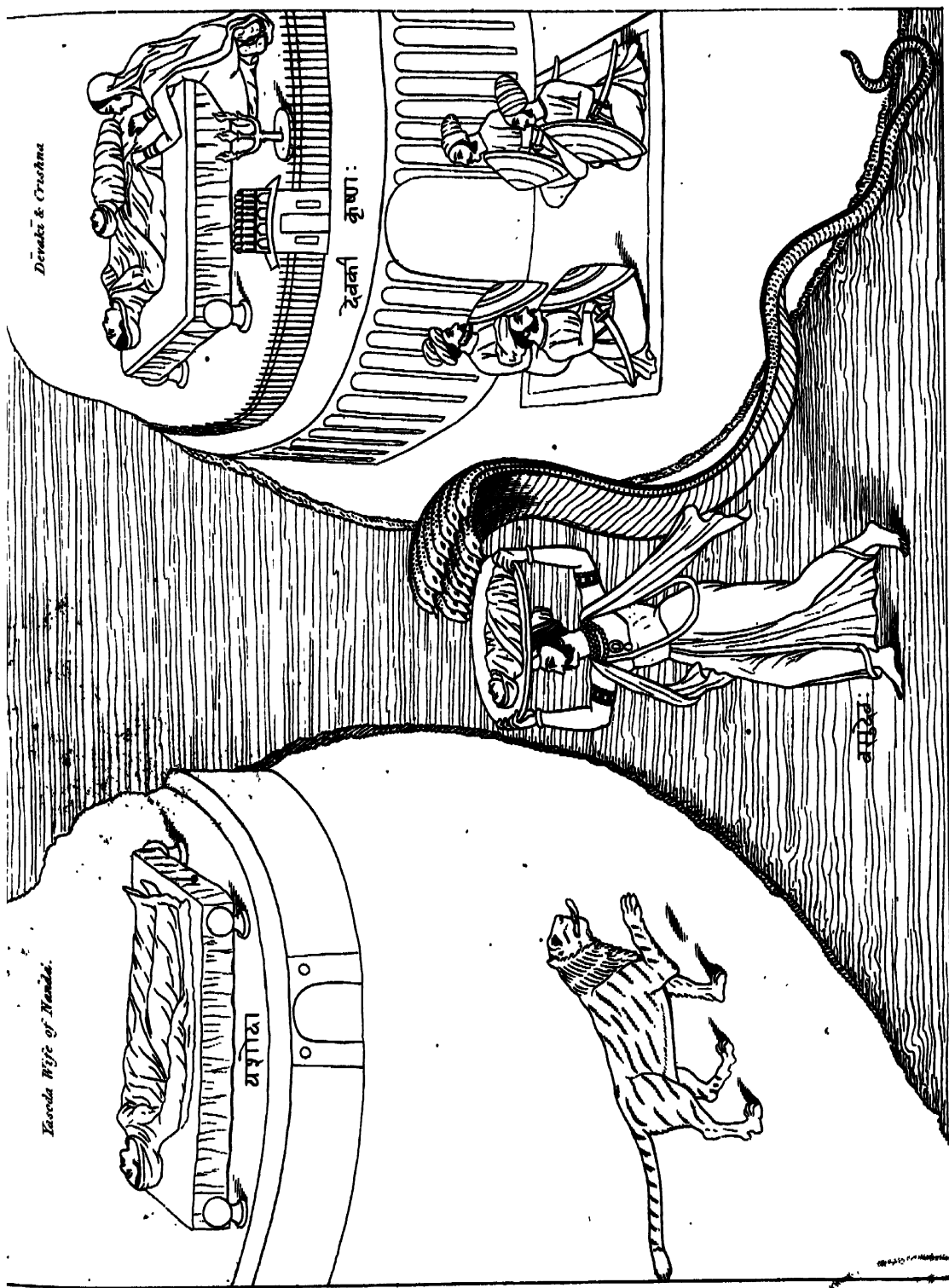


रामः
Sita
Rama

Boaghor del

RAMA and SITA'S Reunion, after her honorable acquittal by the Fiery Ordeal.

From the Ramayana.



Devaki & Krishna

देवकी श्यामाः

Yasoda Wife of Nanda.

यशोदा

KRISHNA conveyed over the YAMUNA by YASUDEVA,

Miraculously escapes from his uncle CANSA, the HEROD of HINDU Scripture History.

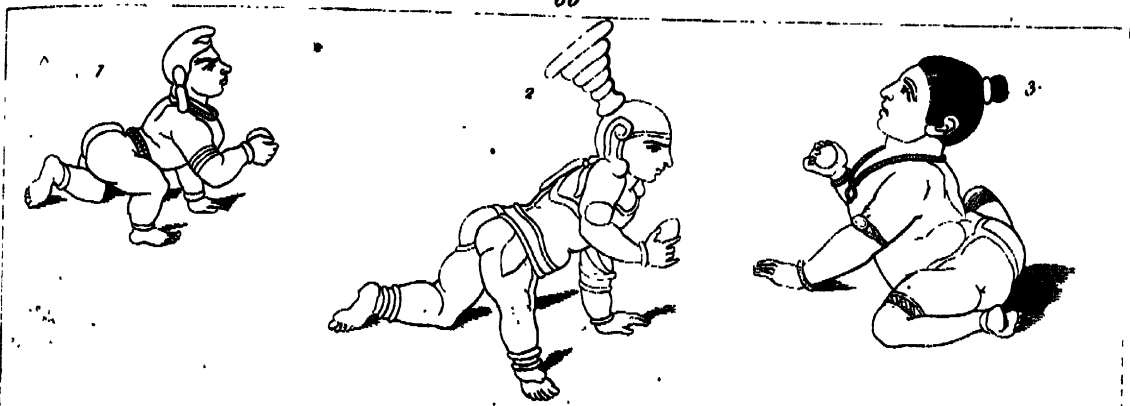
From the Sri Bhagvata.

W. H. H. 1871

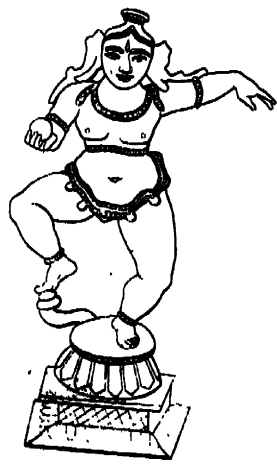


CRISHNA nursed by DEVYAKĪ.

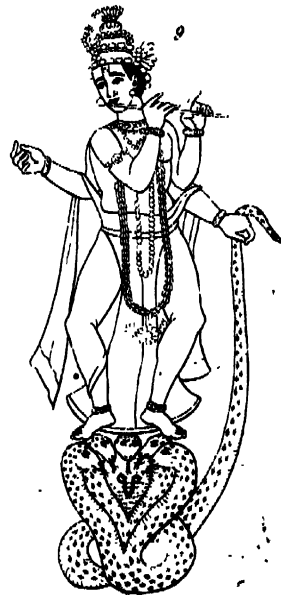
From a highly finished picture.



बालकृष्णः

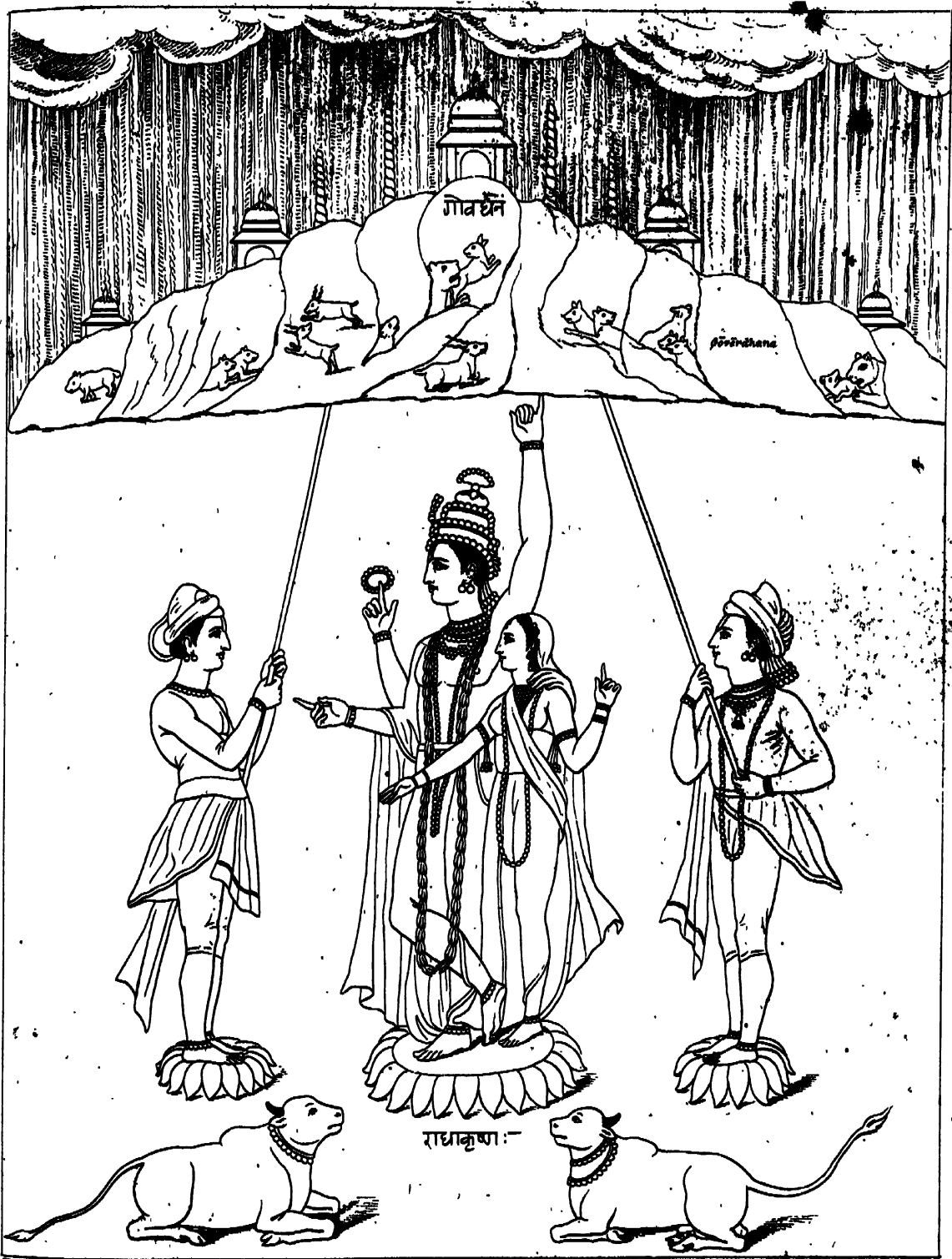


कृष्णः



BĀLA KRISHNA.

From bronzes and other images of the Infant Krishna.

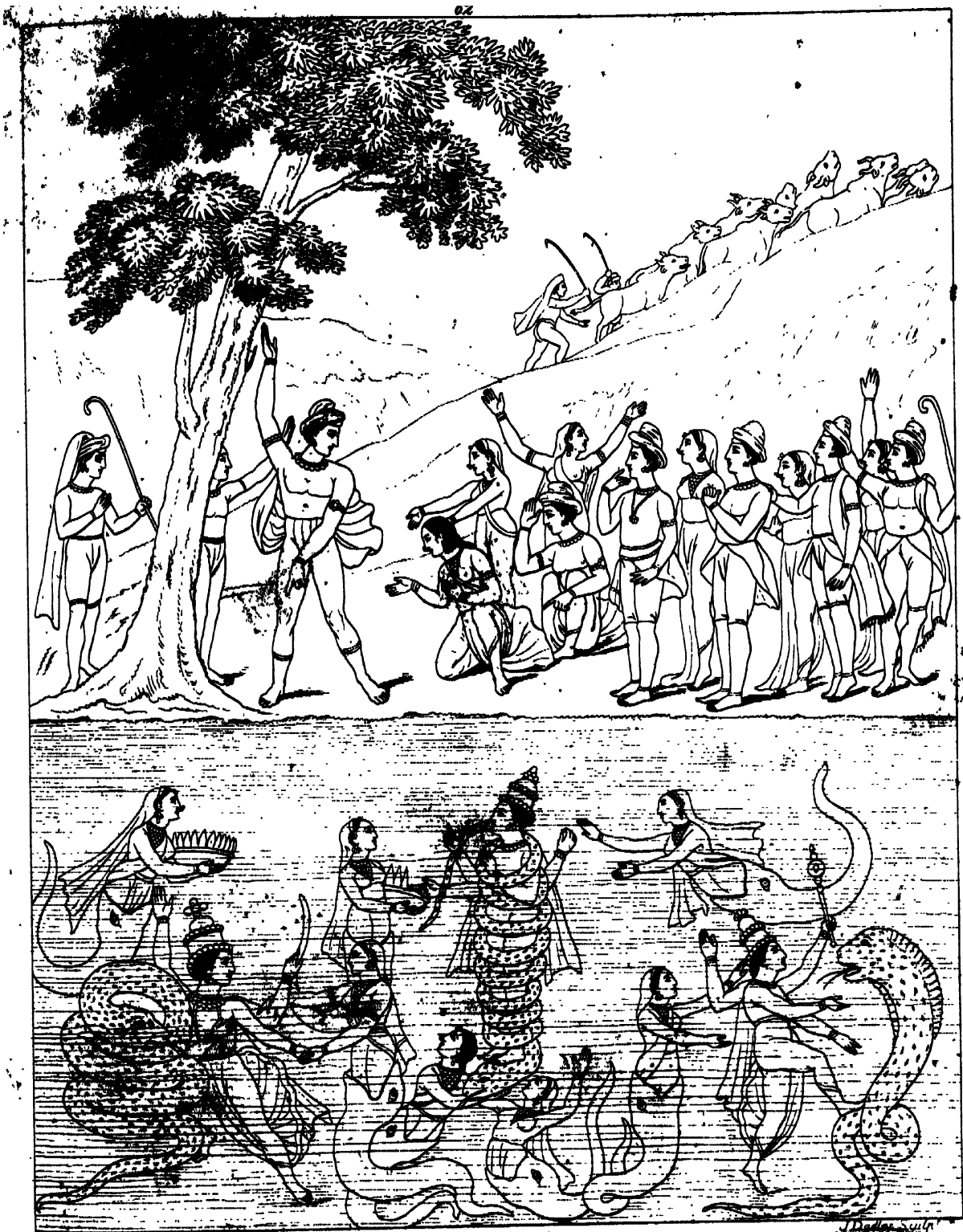


Roughly done

J. Dudley Smith

KRISHNA uplifts the mountain **GOVARDHANA** to shelter his worshippers from the wrath of **INDRA**.

From a picture.

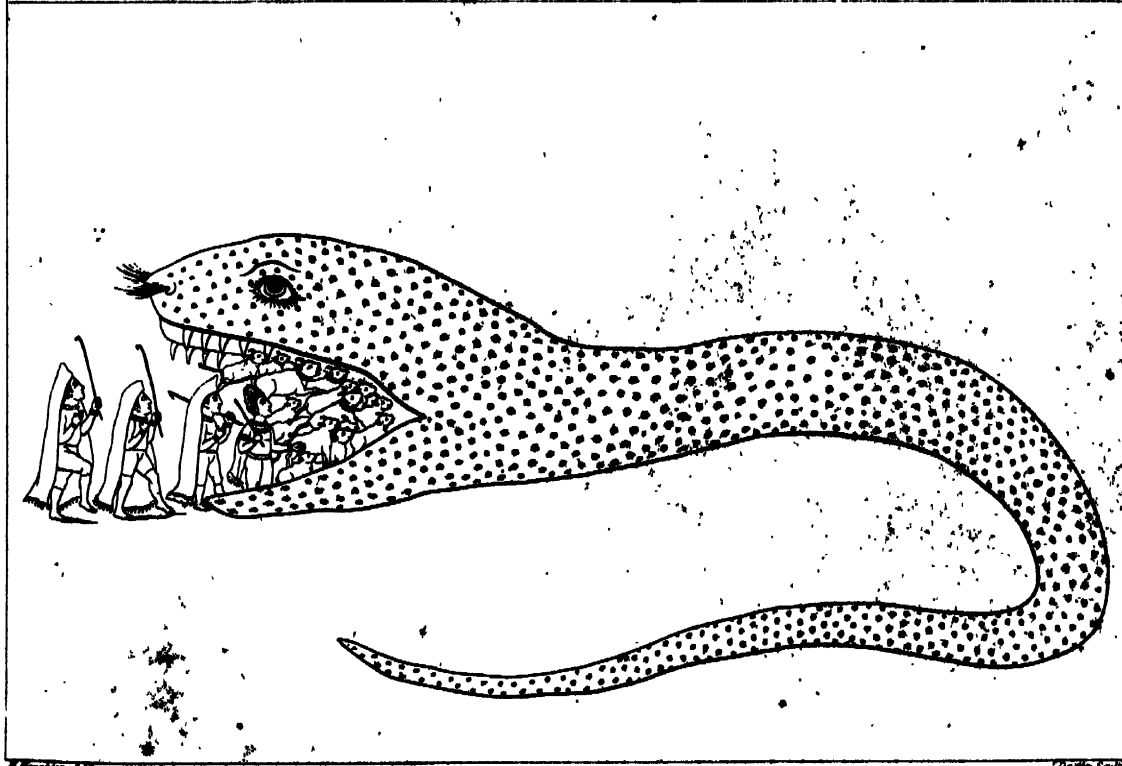
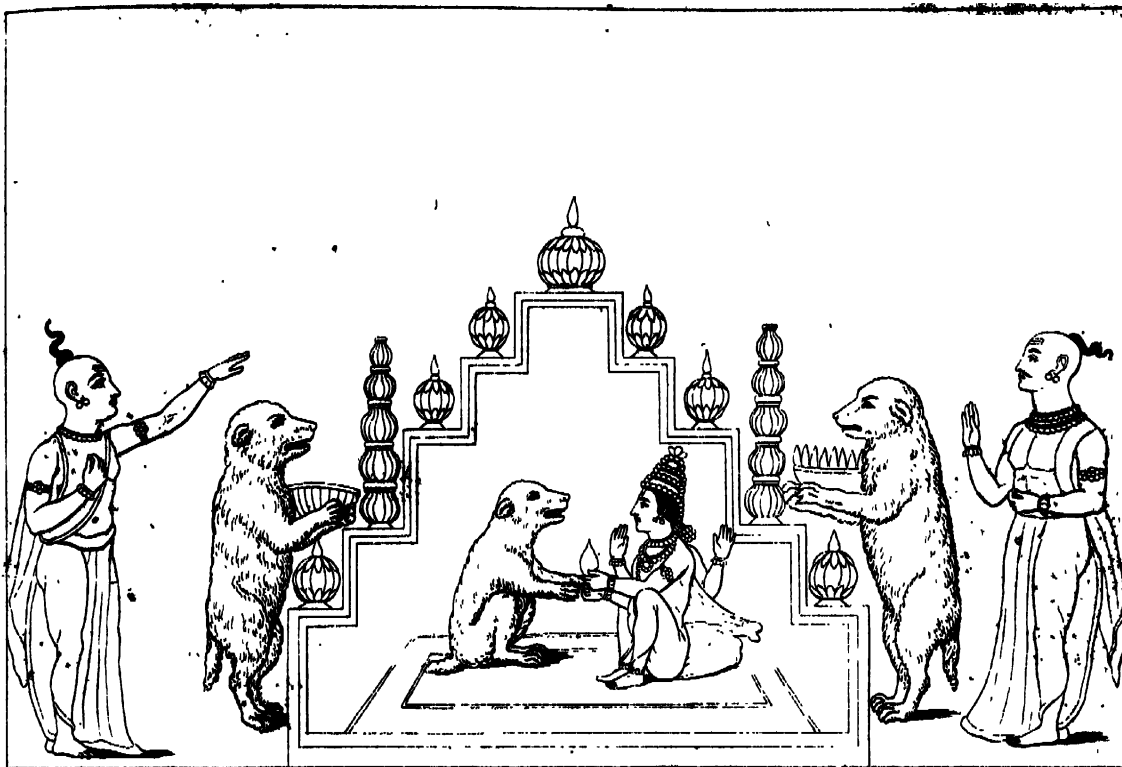


KRISHNA about to destroy the Serpent **KALIYA**, the **NEREIDES**, his wives, interceding.

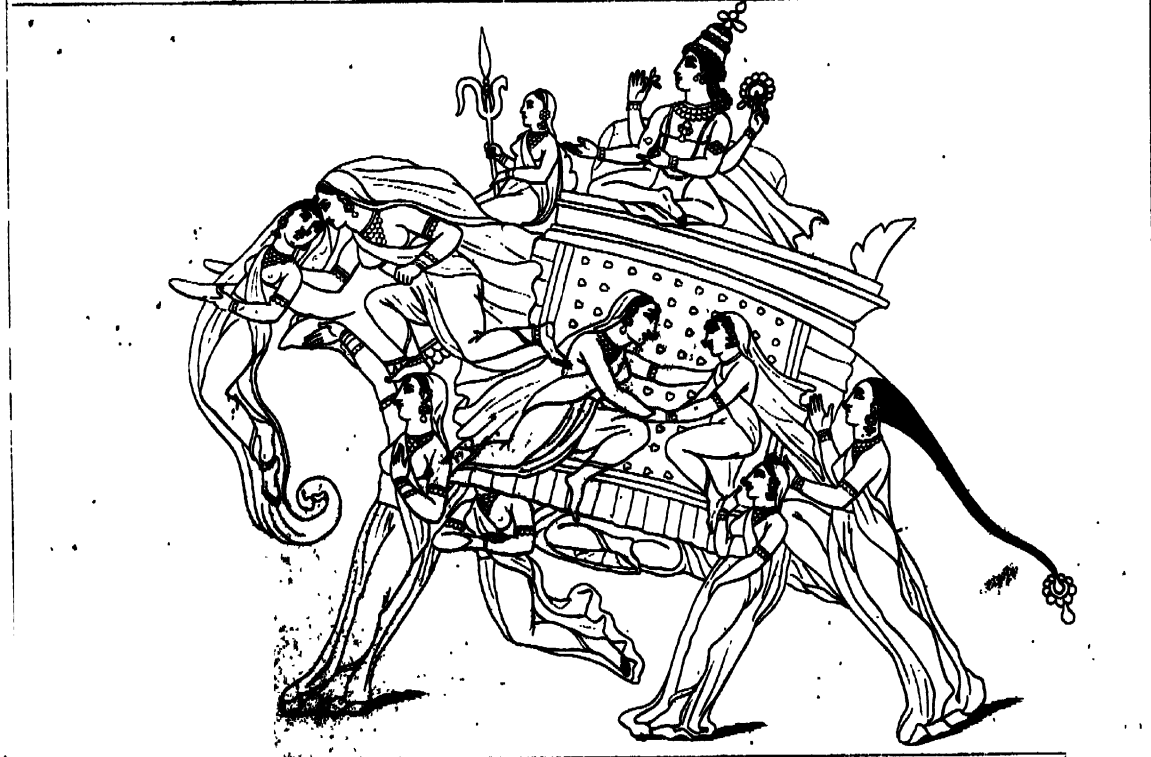
From a Sketch.



RASAM NATAJA,
 in numerous movements, round him.
 KRISHNA



From the *SRI BHAGAVATA*, or life of KRISHNA.



KRISHNA and the GŌPIA.

in physical combination, from Pictures



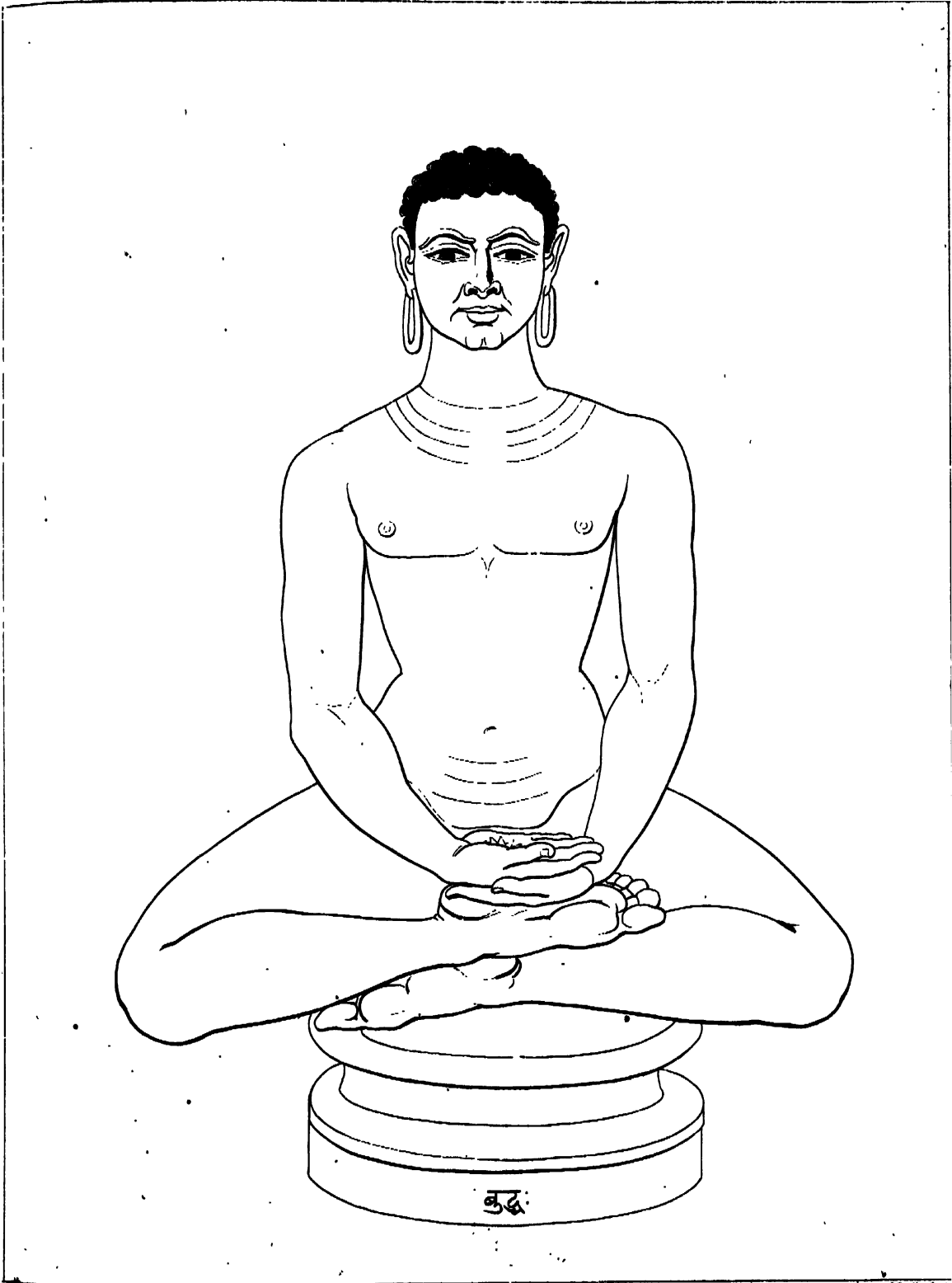
KRISHNA and the GOPIS
in thousand combinations.

राधा कृष्णः



RĀDHĀ, KRISHNA, and attendant GŌPĪ.

From a *Patrav*.

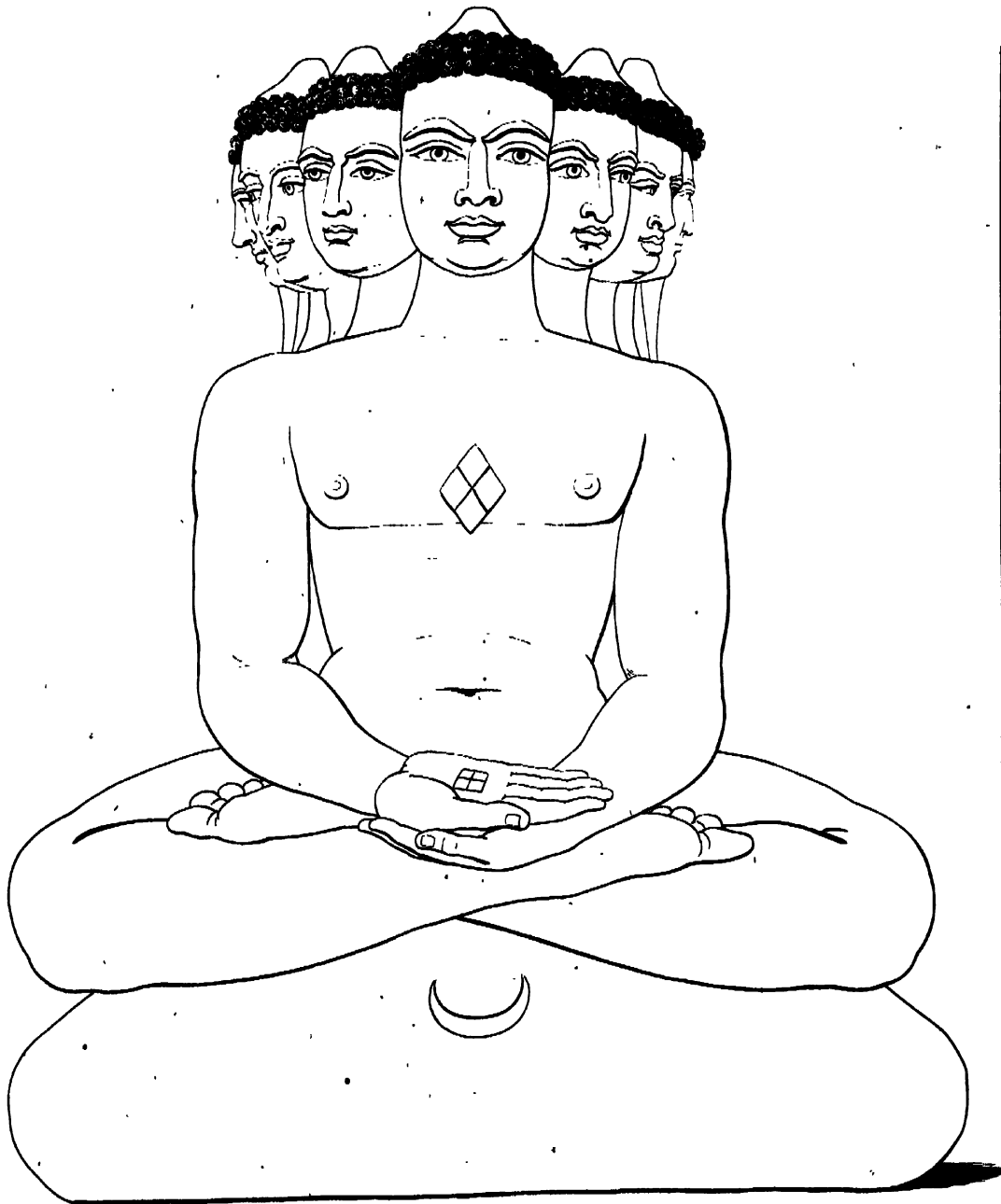


Alaghon del.

J. P. de S.

BUDDHA.

et. 1



सूर्यबुद्धः

Wighton del.

Padley sculp.

SŪRYA BUDDHA.

From a Statue in the Museum at the India House.



BUDDHĀ

V. 1. 2. 3. 4. JAIN images in brads of the DECCAN. 5. in gilt brads from CEYLON. 6. 7. 8. in gilt brads from CEYLON.

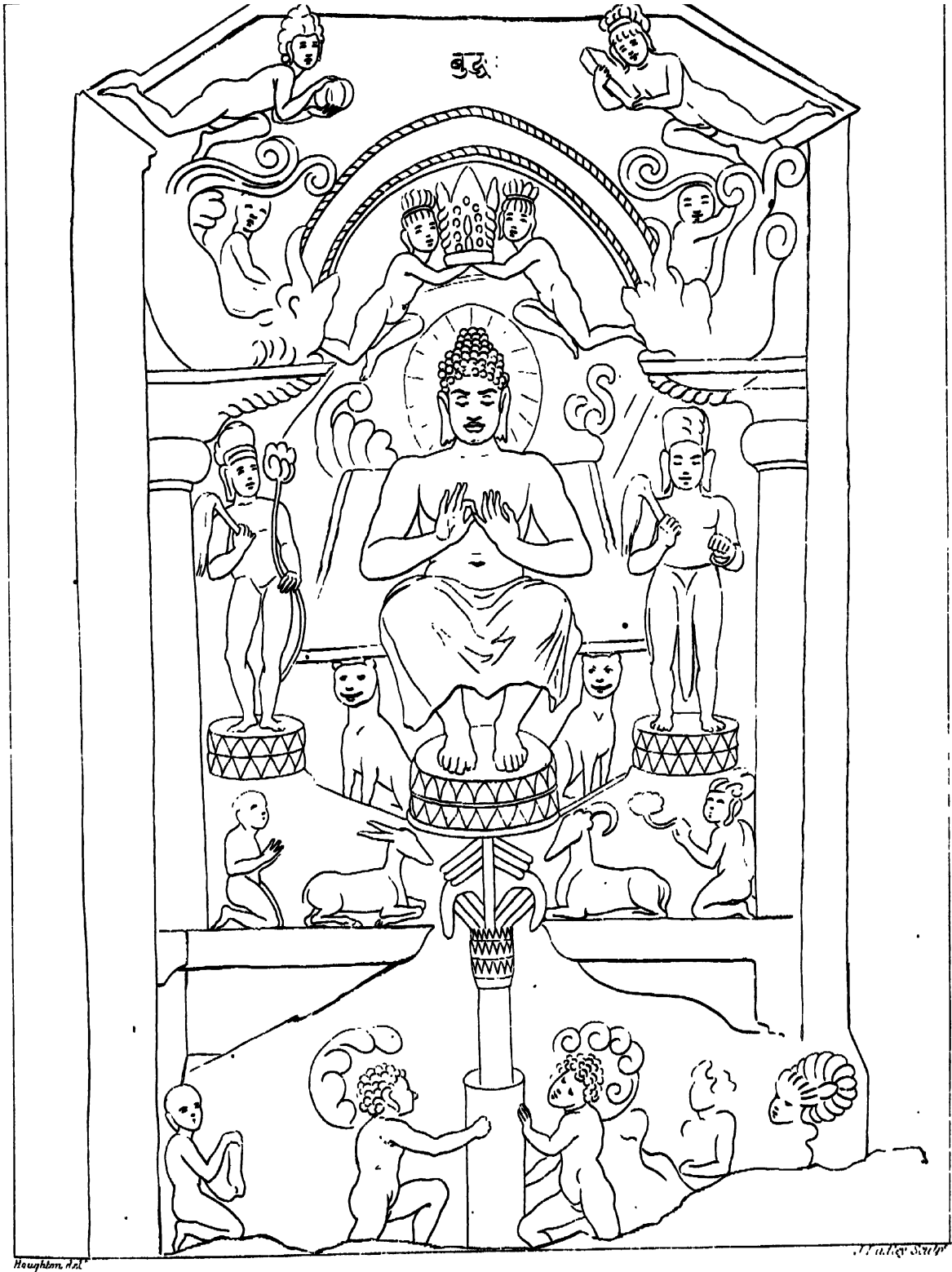


Wighton del.

J. Parry sculp.

B U D D H Ā . .

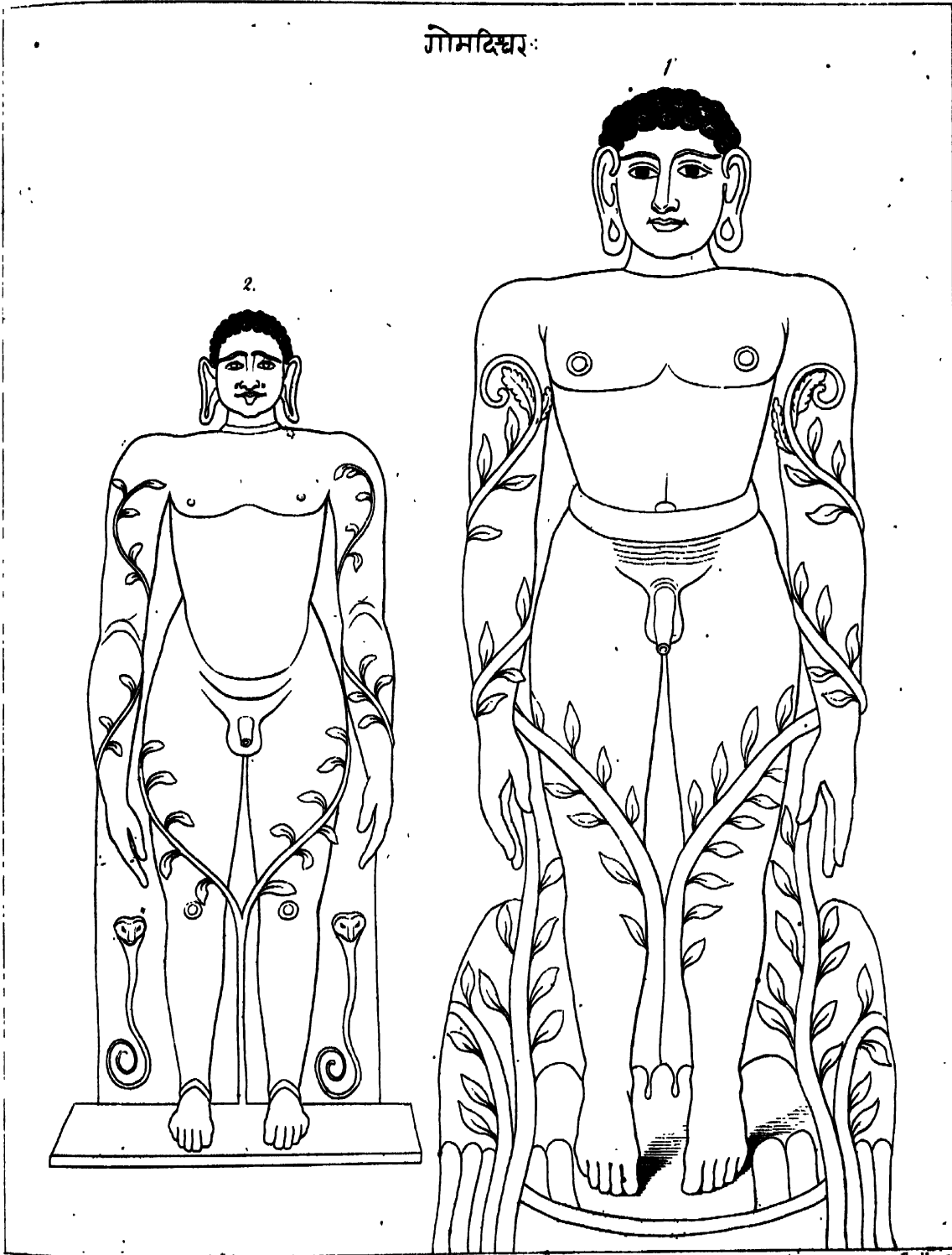
N^o. 1. of zinc cast at BENARES. 2. of marble from CHINA: 3. in Silver, from AYA.



BUDDHA from a SCULPTURE in KARLI CAVE. between POONA & BOMBAY.

copied from a SKETCH in the collection of the RIGHT HON. SIR FRANCIS VALENTIA

गोमदिश्वरः



Haughton del.

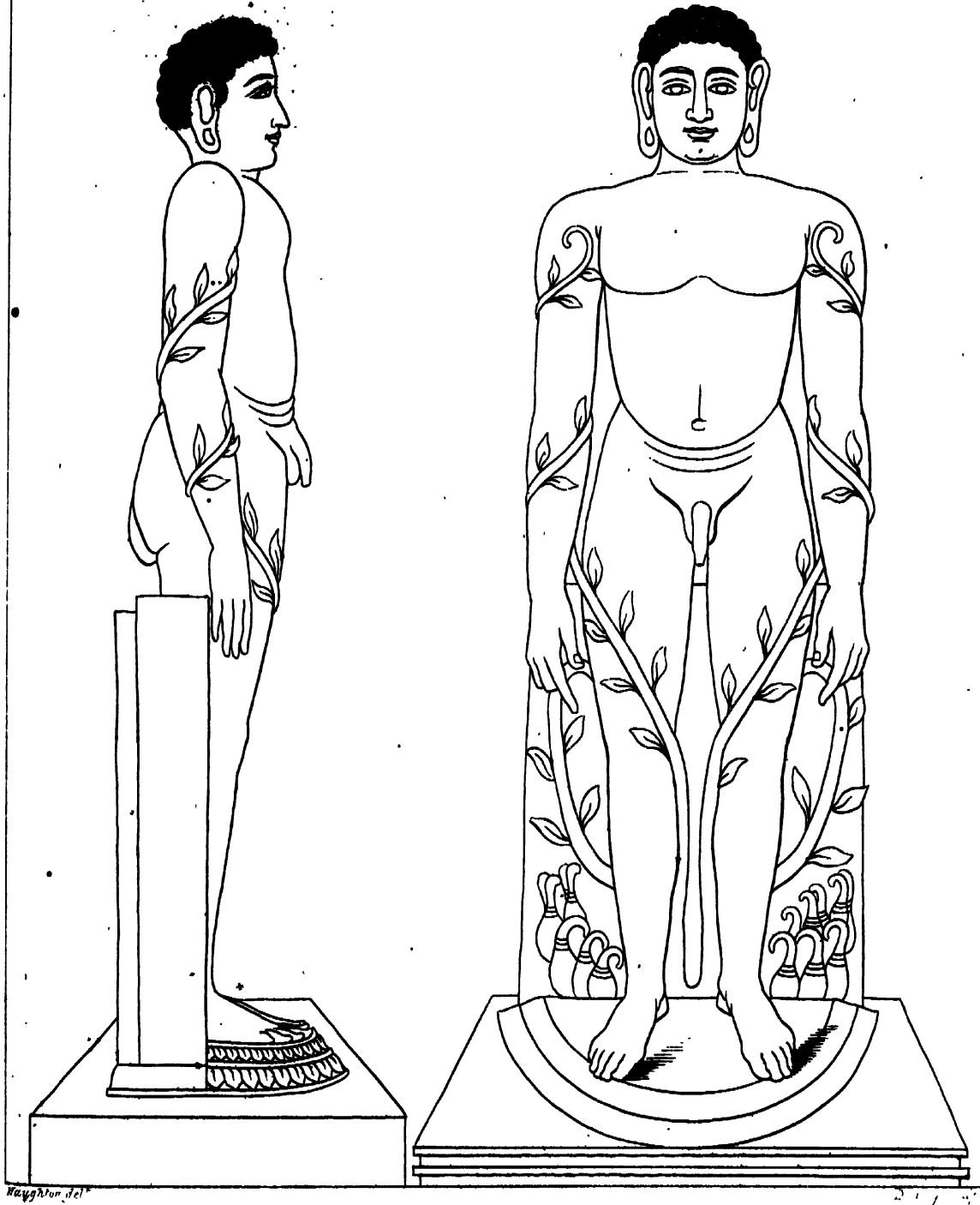
Spalding sc.

1. *STATUE of GOMAD ISWARA at SRAYANA BELGULA in KANARA 70 feet in height*

From a picture in the collection of the Right Honorable Sir ARTHUR WELLESLEY.

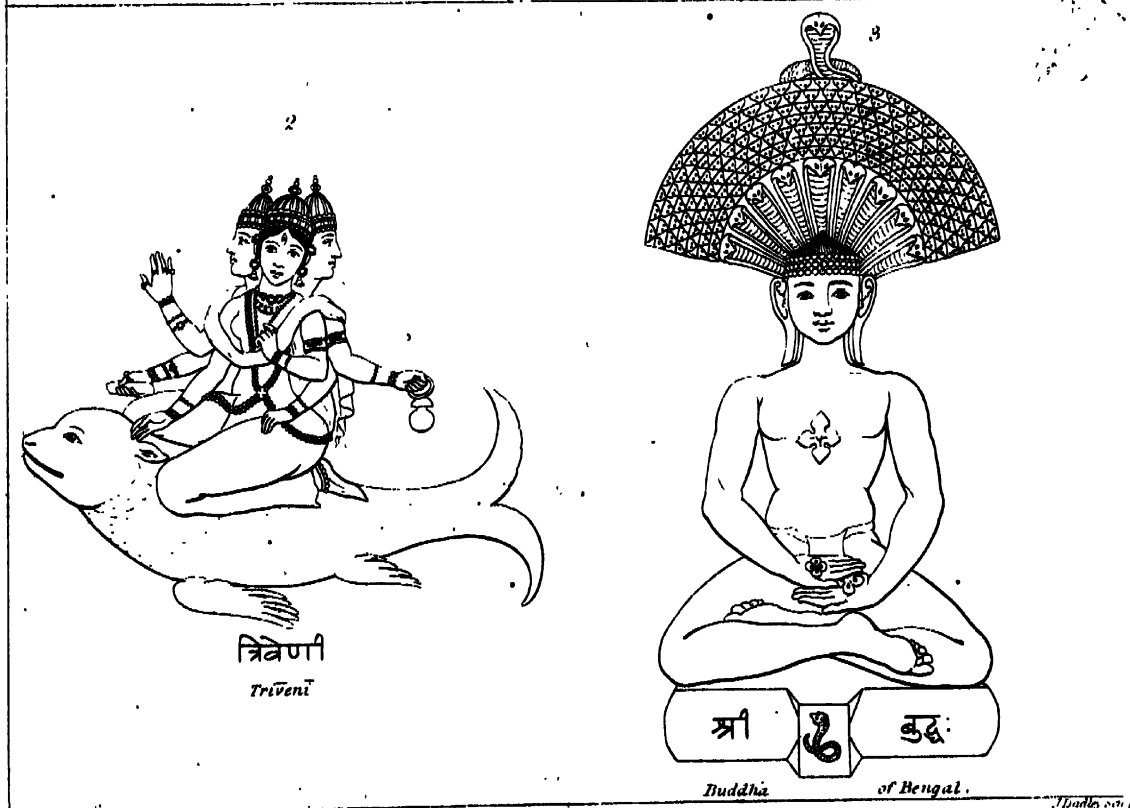
2. *Of the same at EINURU or YENNOOR in KANARA 30 feet high.*

गामदिश्वरः



Statue of GOMAD ISWARA or GOMUTA RAYA at KARKULLY in KANARA.

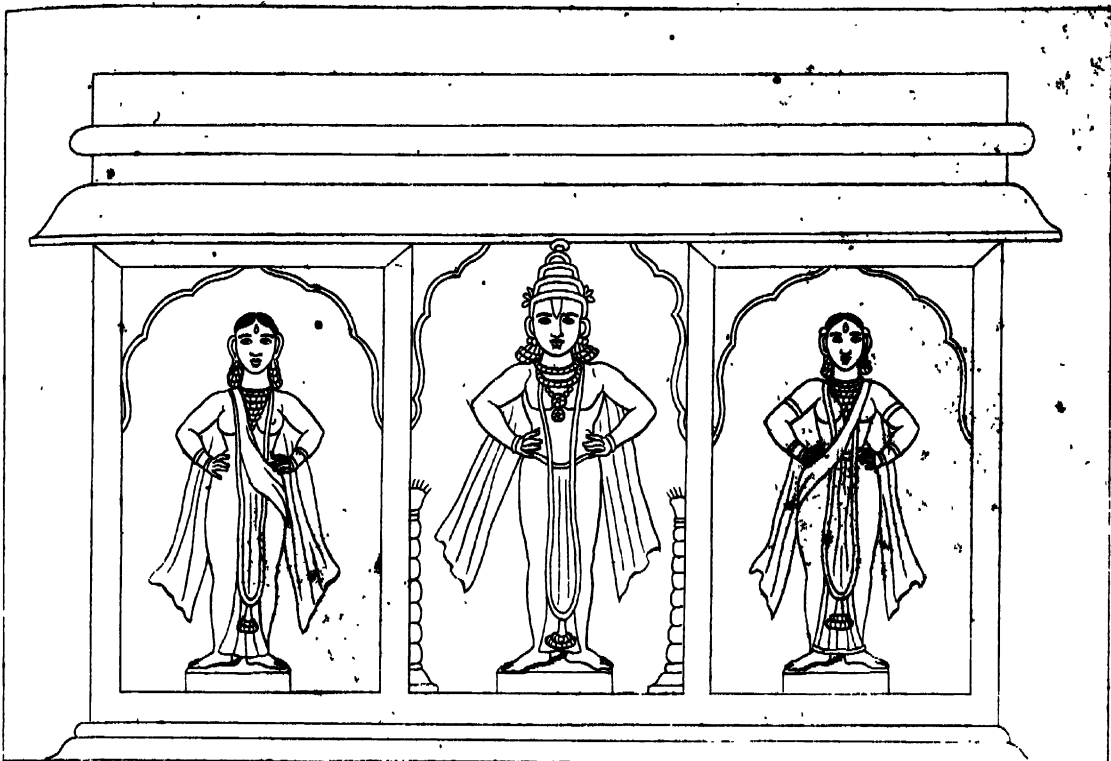
36 feet 0 inches in height.



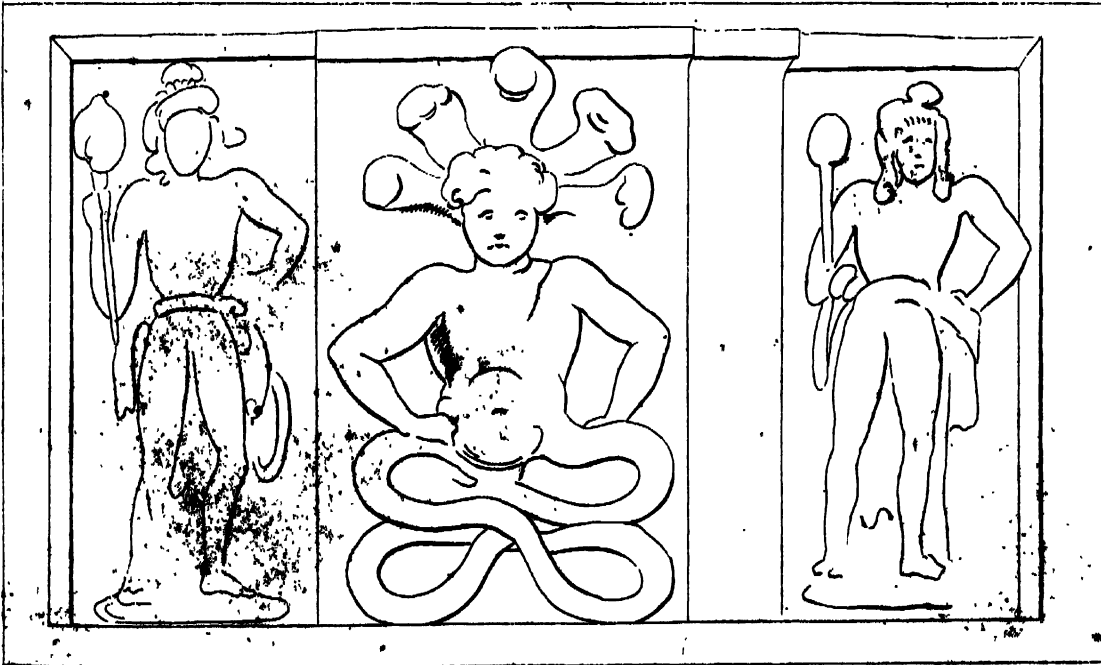
Roughon del.

Thurlo del.

From PICTURES in the collection of COLONEL STUART.

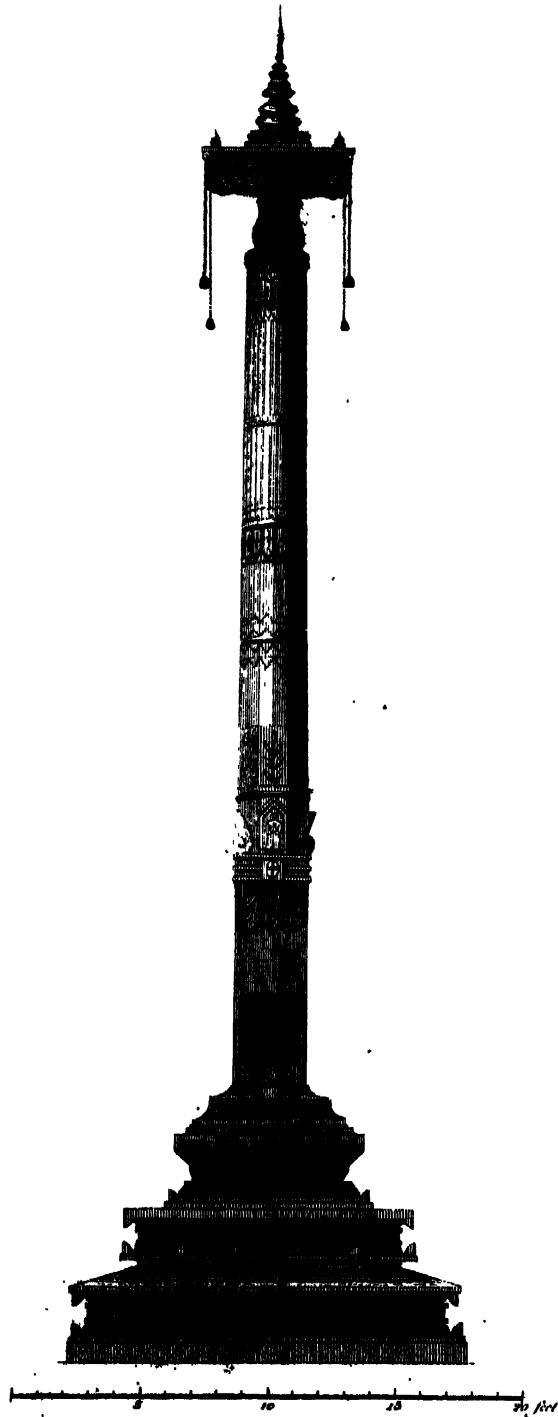


HALLAJI and his wives LAKSHMI and SATYANAMA.
from a palace



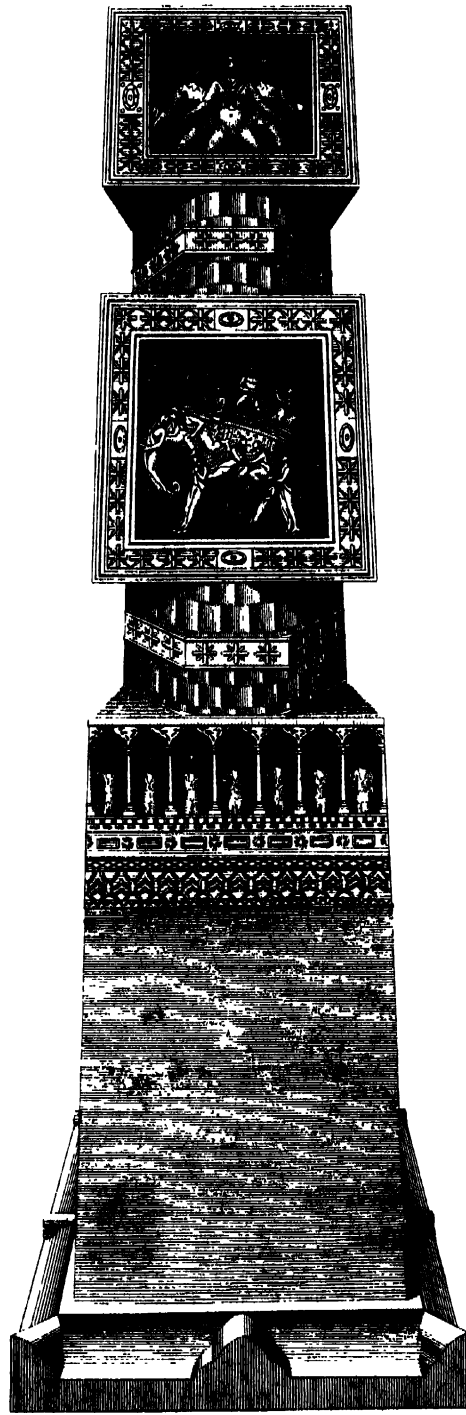
VIṢṆU.

From a ruined temple at NITTA, on an Island in the CARICAN.



M. Haughton del.

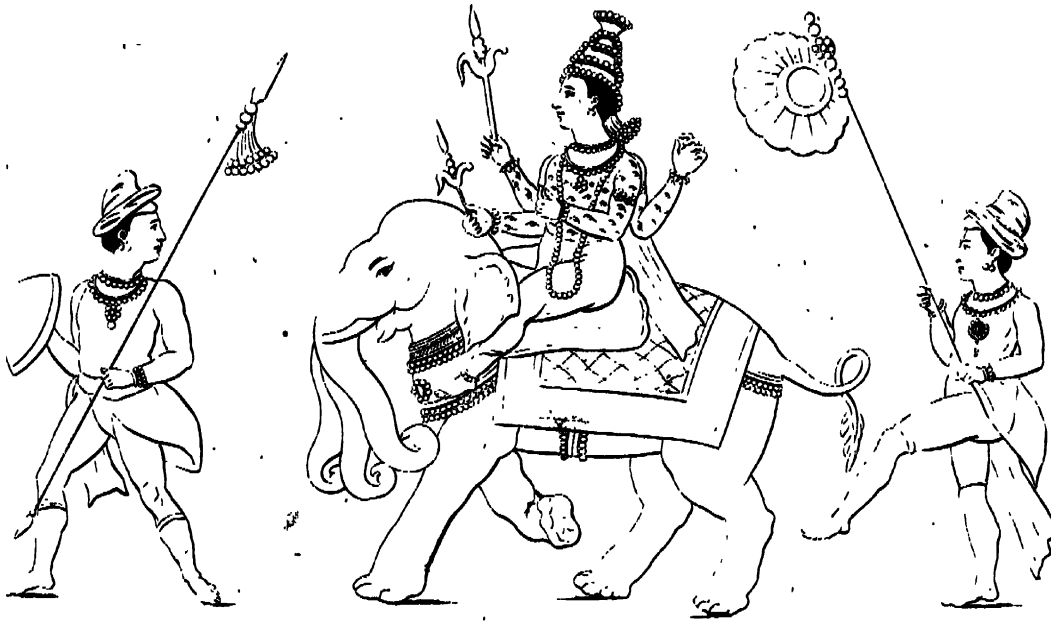
*Elevation and Plan of an OBELISK of granite 52½ feet in height, standing a *JAÏN* Temple
at *MUDIBIDRAY*, or *MAHIDRAY*, near *MANGALORE* in *K. L. S. I. S.**



33 feet
1 2 feet

A WOODEN PILLAR in the PALACE of MEDJIDIBERY, or MEDJIDIBERY near MERS EL KEIR in ALGERIA.

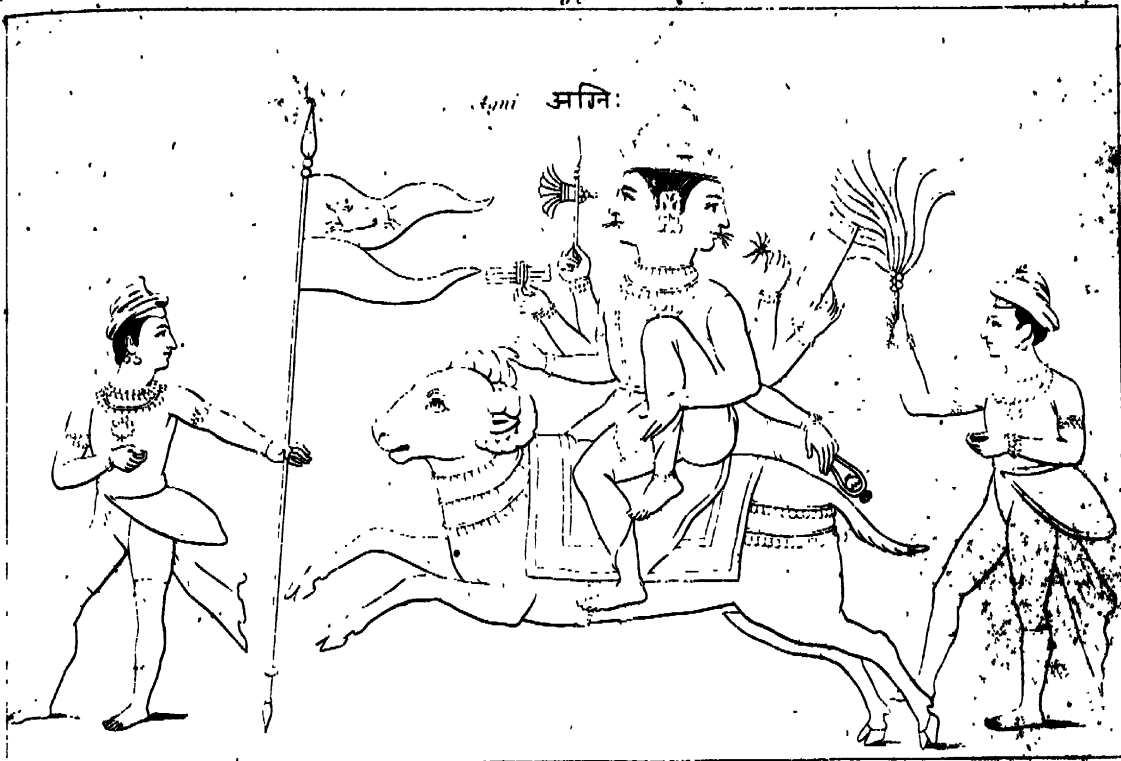
इन्द्रः



gham. del.

INDRA, GOD of the FIRMAMENT.

From pictures.



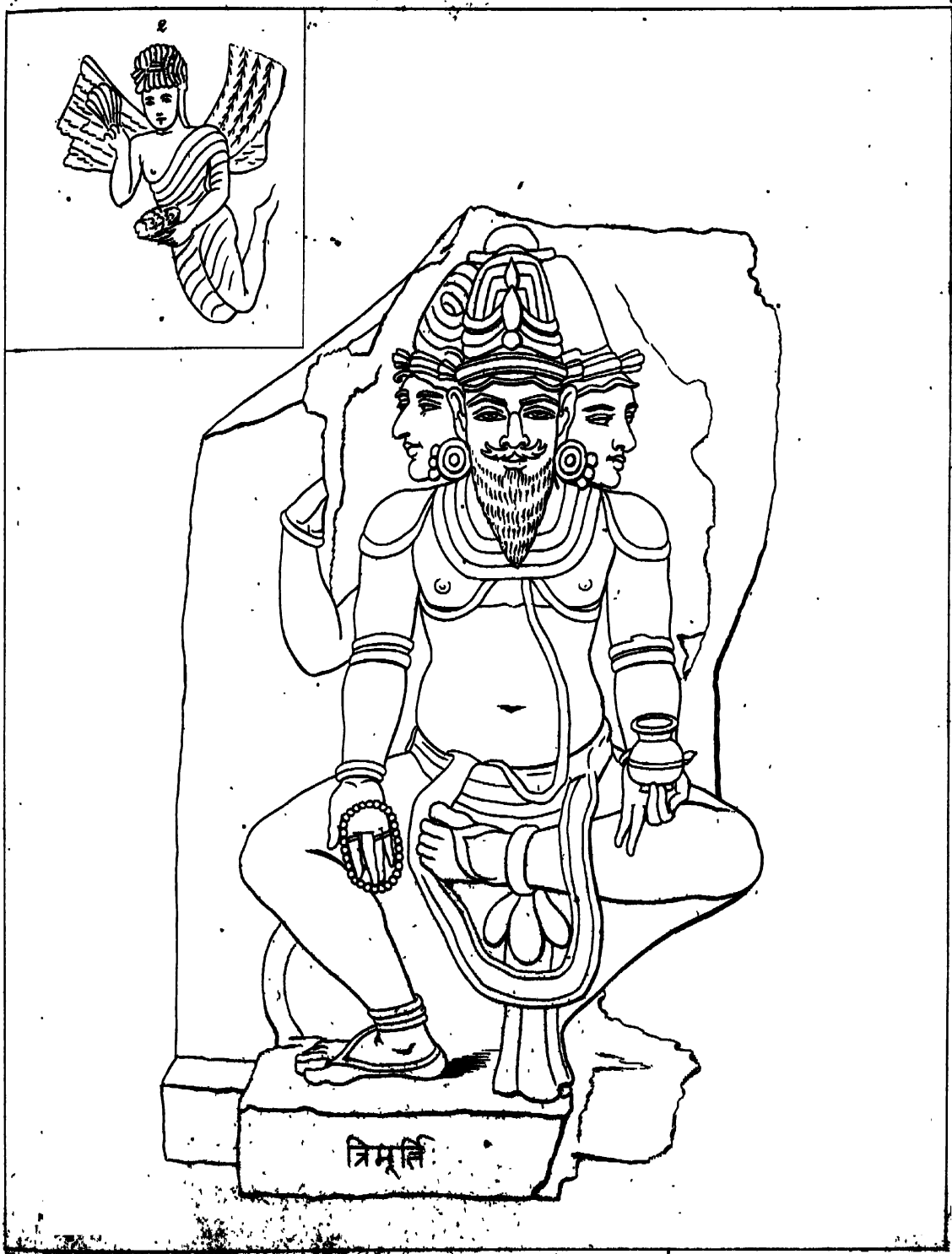
AGNI, GOD of FIRE. PAVANA, REGENT of WINDS.



त्रिमूर्तिः

TRIMURTI the HINDU TRIAD.

From a very ancient Granite in the Museum at ...

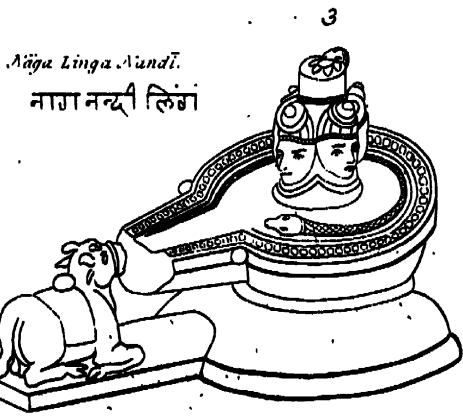


TRIMURTI - HINDU TRIAD.

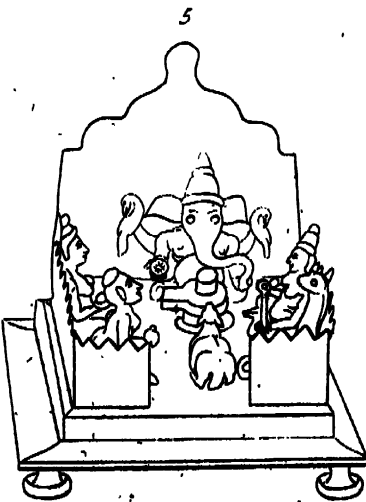
From ancient Gupta to the present at the India House.

W. H. BAYLISS

पूजार्थदृश्याणि



Naga Linga Aundi.
नाग नदी लिंग



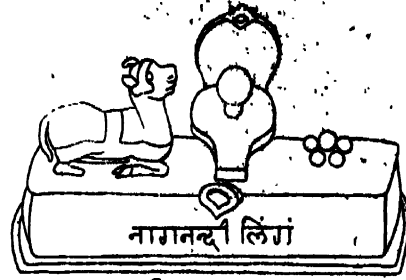
Agarwal & Co.

DR. P. D. DRAVANI, SACRIFICIAL IMPLEMENTS &c.

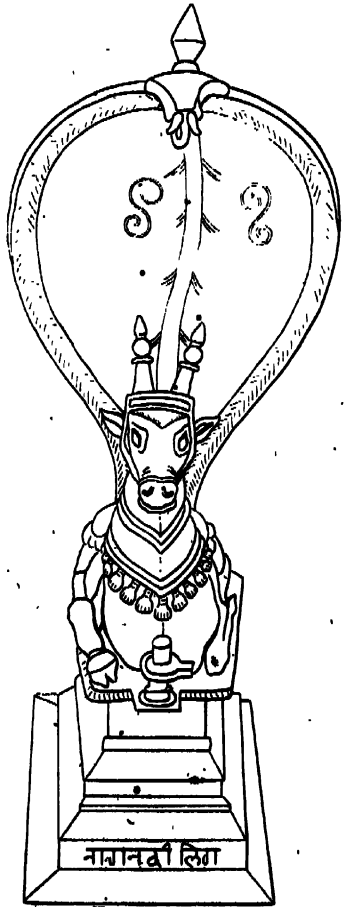
From subjects in brass &c.



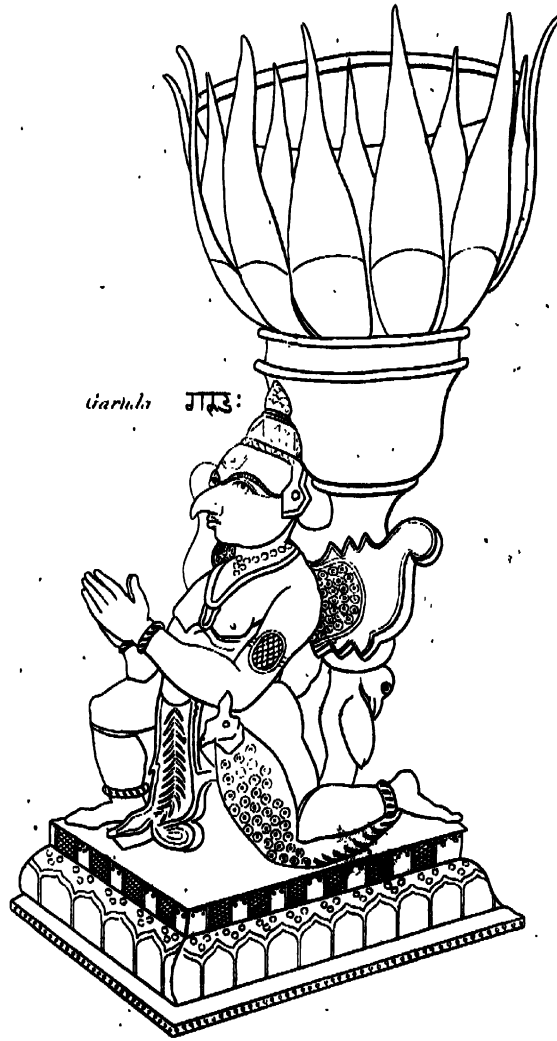
Nandi Linga.



Naga-Nandi Linga



Naga-Nandi Linga.



Gauri Gauri

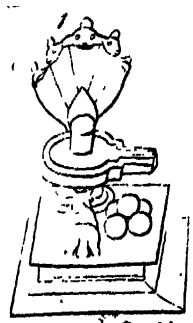
ughem del

Patel J.

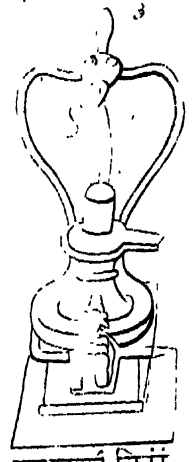
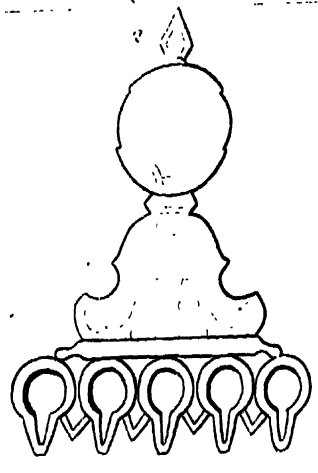
PŪJĀRTHA DRĀVYĀNI.

From subjects & &c.

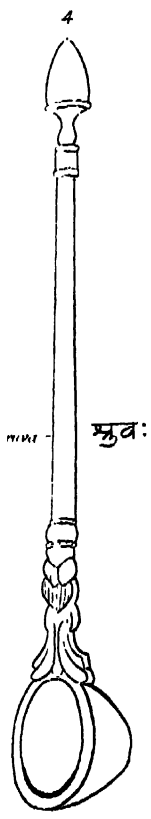
४.३
पूजार्थ द्रव्याणि



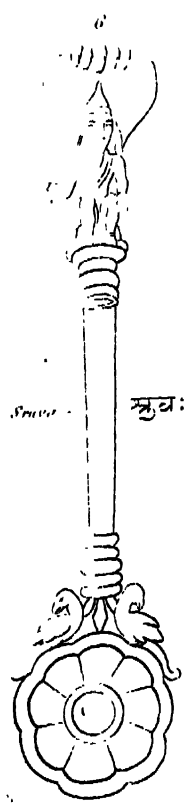
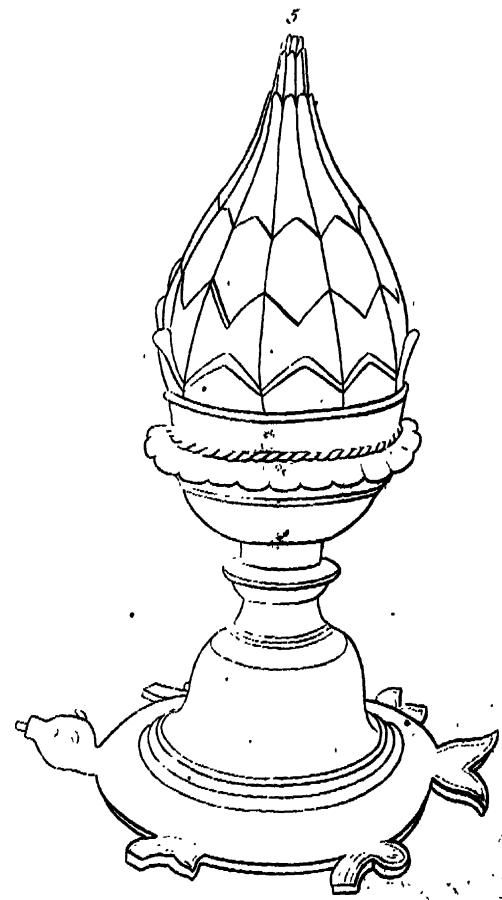
नागानन्दी लिंगं
Nāgānandī Linga.



नागानन्दी लिंगं
Nāgānandī Linga.



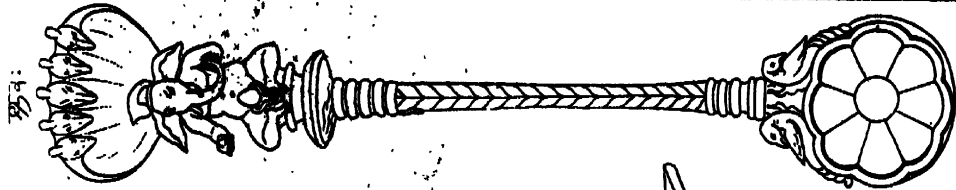
शुभः



शुभः

PŪJĀRTHĪA DRAVYĀNI, SACRIFICIAL UTENSILS.

From subjects of ...



३५५

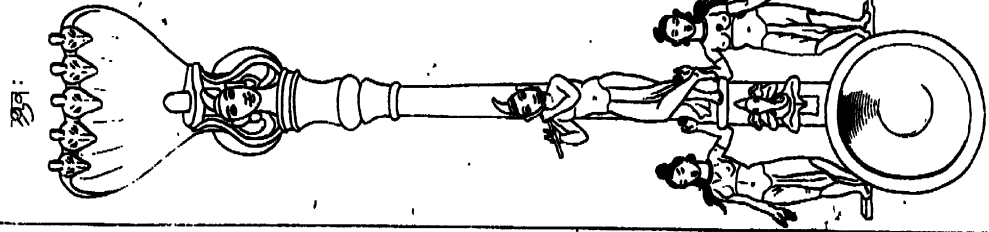
ॐ



श्याम - श्याम



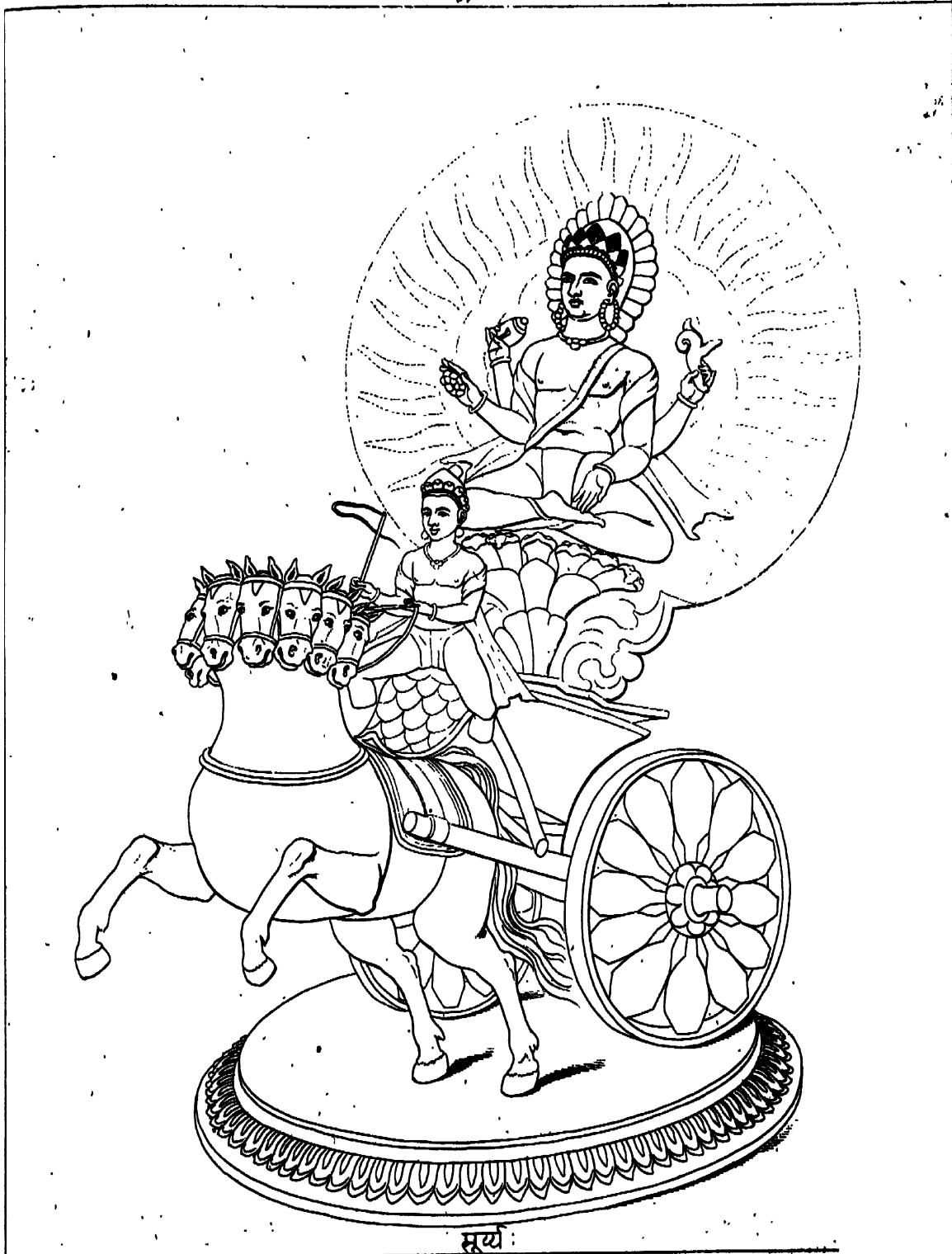
अष्टपदा



३५६

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Baughton. 101

SURYA the SUN.

From a cast in the Museum at the India House

Found from the temple in the temple of VISWESWARA, at BENARES.



राशःचक्रं

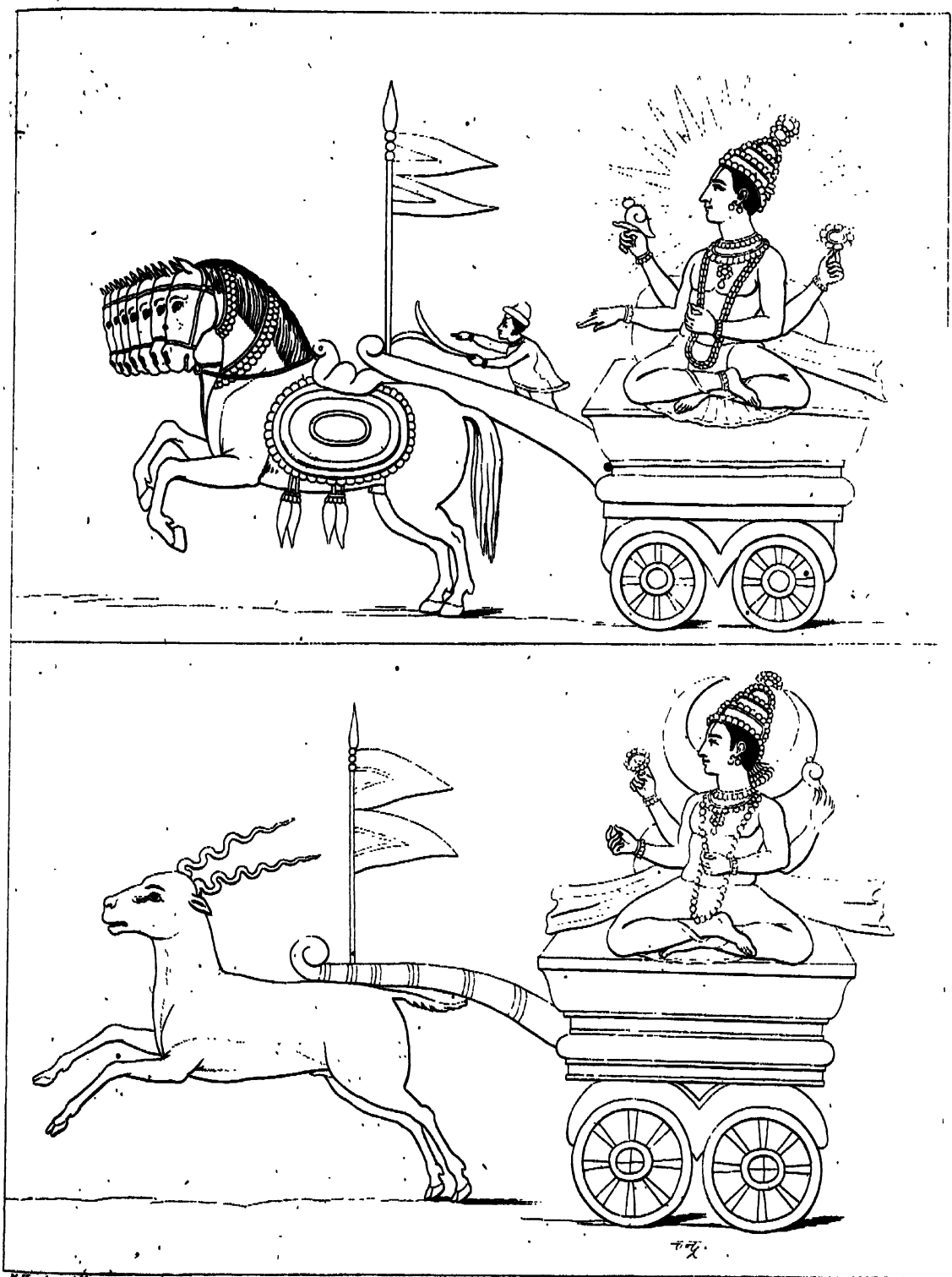


RĀSI CHAKRA .

The HINDU ZODIAC, and SOLAR SYSTEM

From a picture in the collection of Colonel Stuart.





SURYA and CHANDRA. The SUN and MOON

from Purana.



Lakshmana. Rāma. Viśvamitra. Garuda. *Youghan del. Datta. int.*

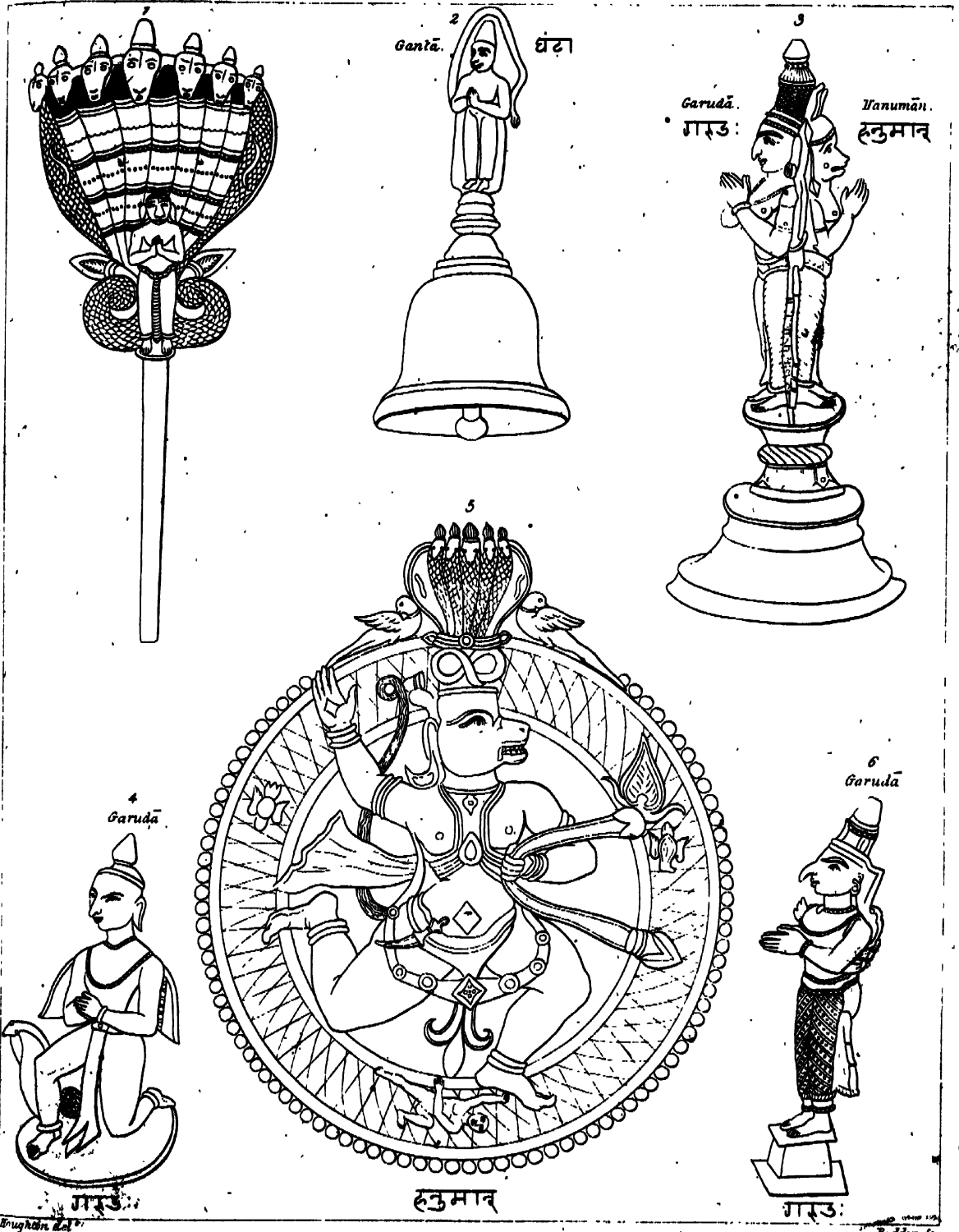
From pictures illustrating the *Rāmāyana*.

सुमान



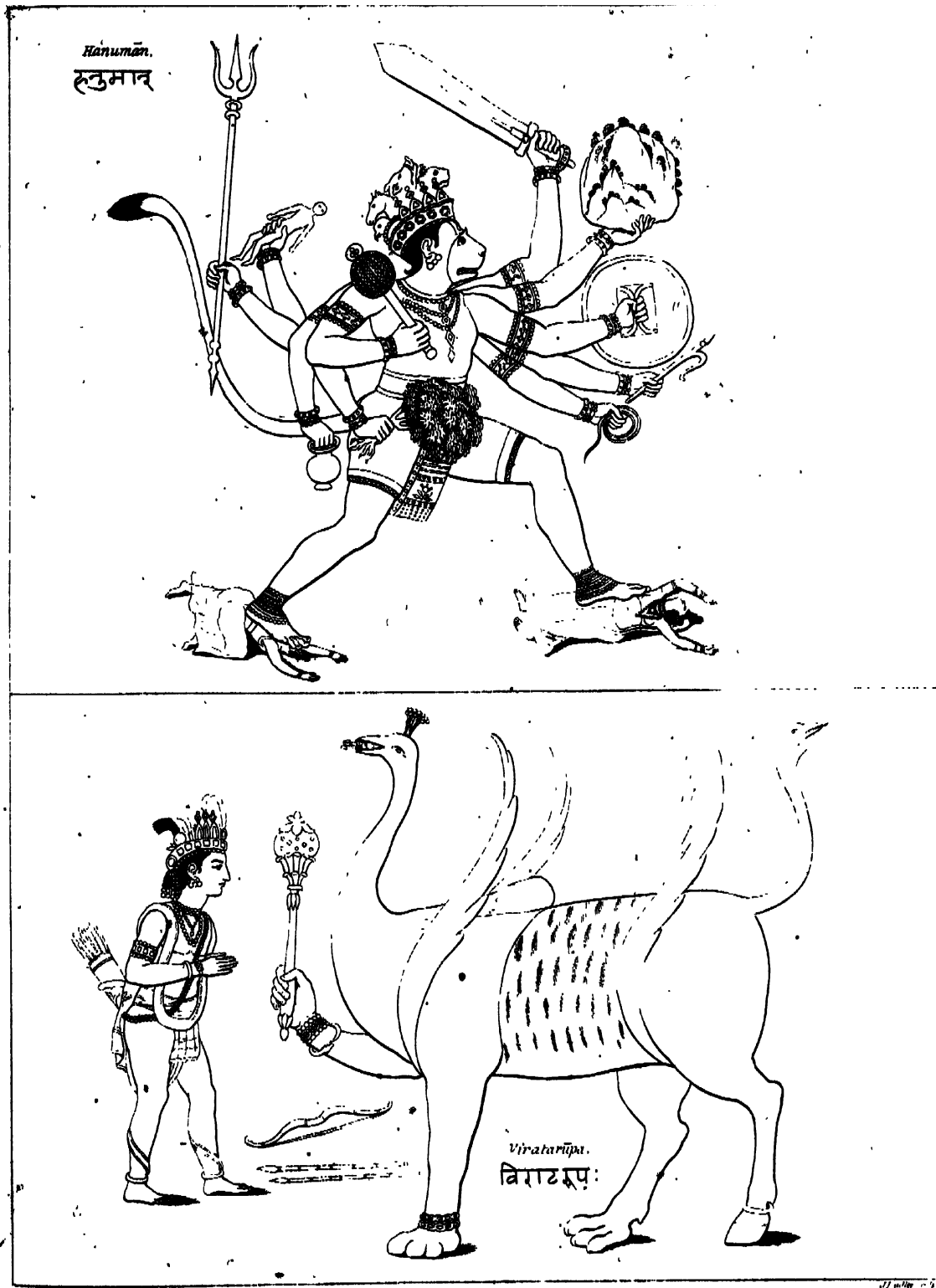
Rouphim del.

HANUMAN.

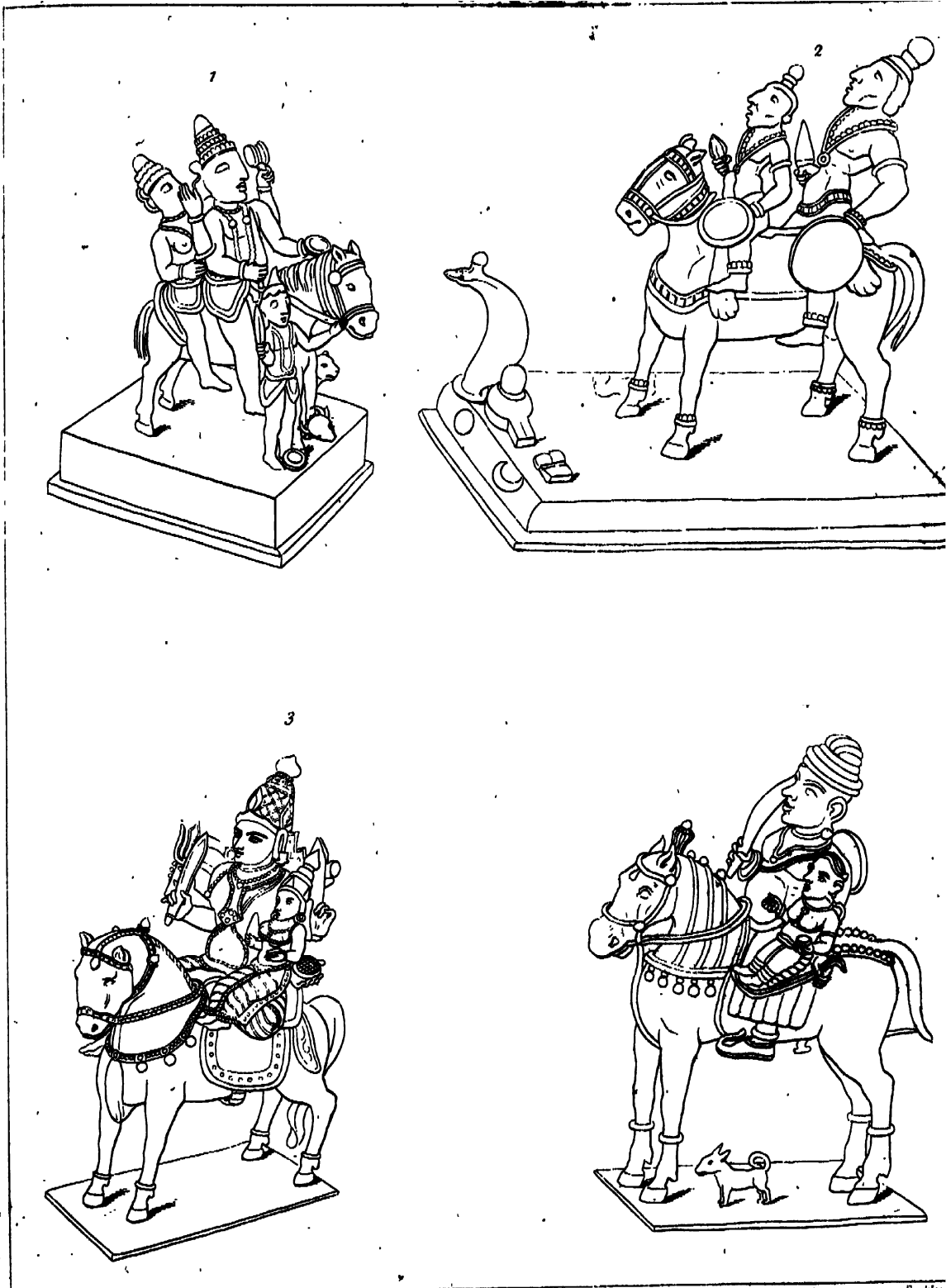


HANUMĀN. &c

From subjects in brass &c.



From pictures in the collection of Colonel Stuart.



Haughton del.

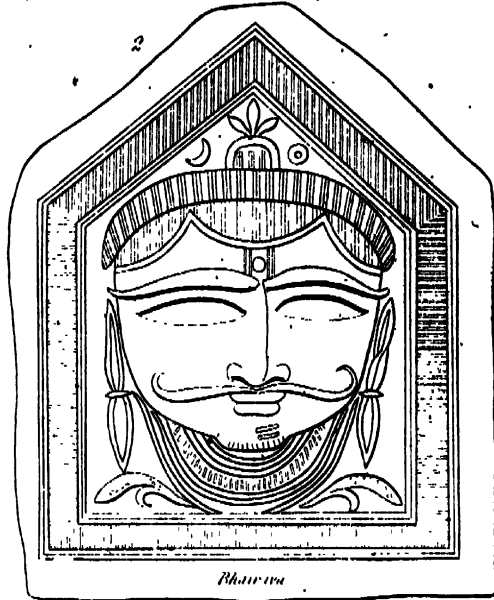
Knapp

KANDARAO and MALSARA as AVATARA of MAHADEVA and PARVATI

From casts in brass, &c.



Kandaras and Matsara



Bhairava



Haughon del.



Parasu Rama

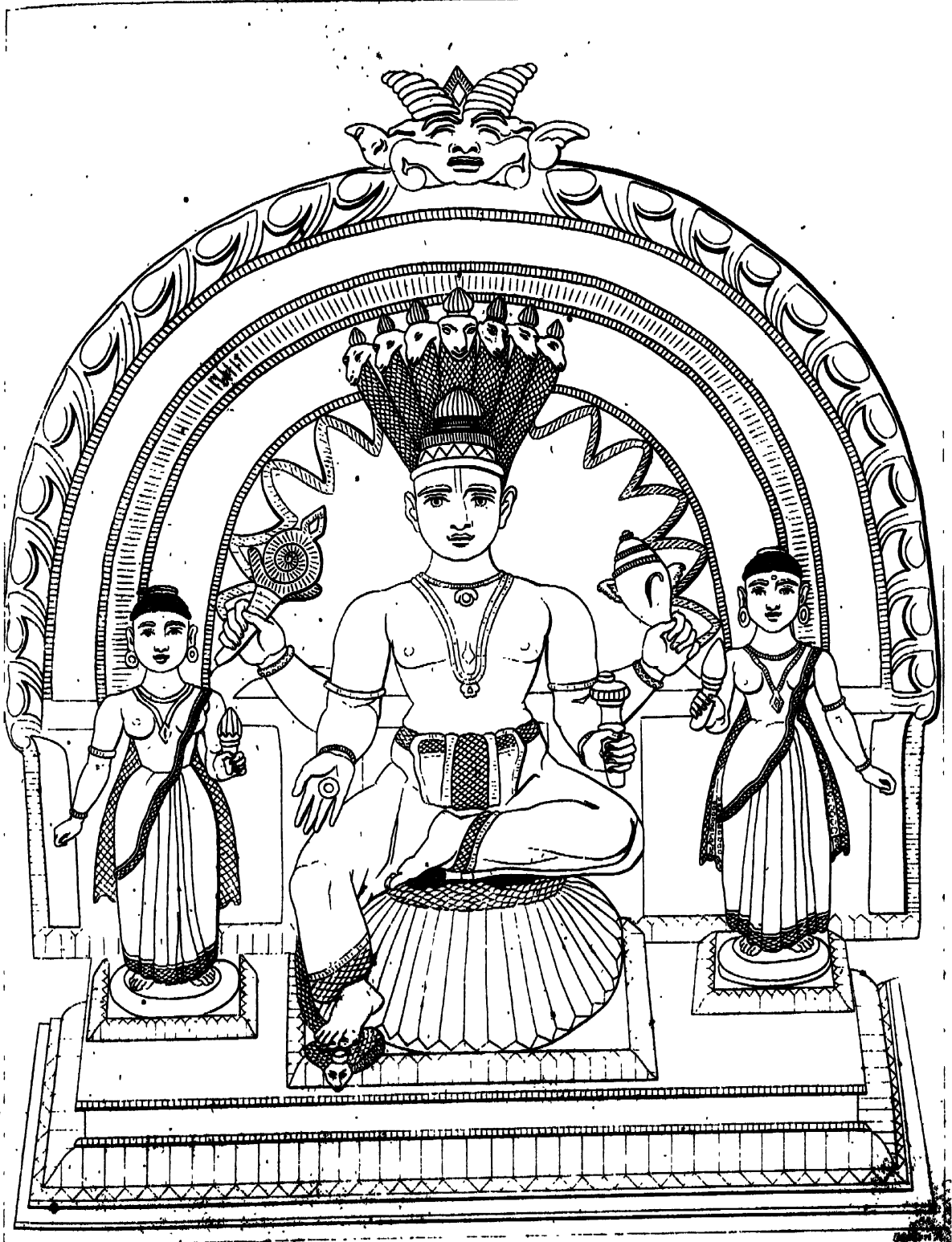
From thin plates of embossed copper.



Changpa Deva

Changpa Deva

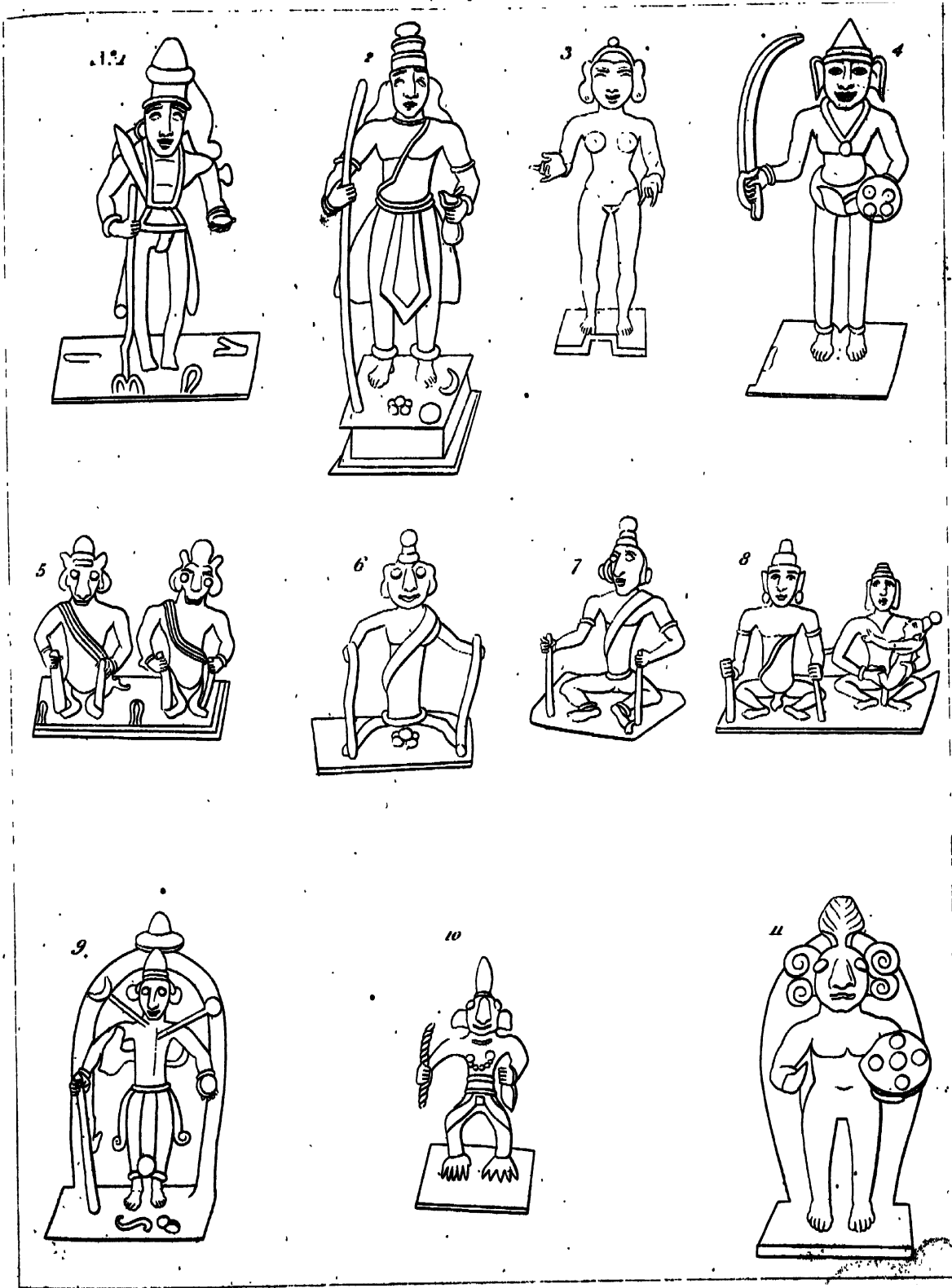
From a picture representing a. Manick performed in the temple of NANAKSHWAR, on JUNE 17, 1884, of YISHNI.



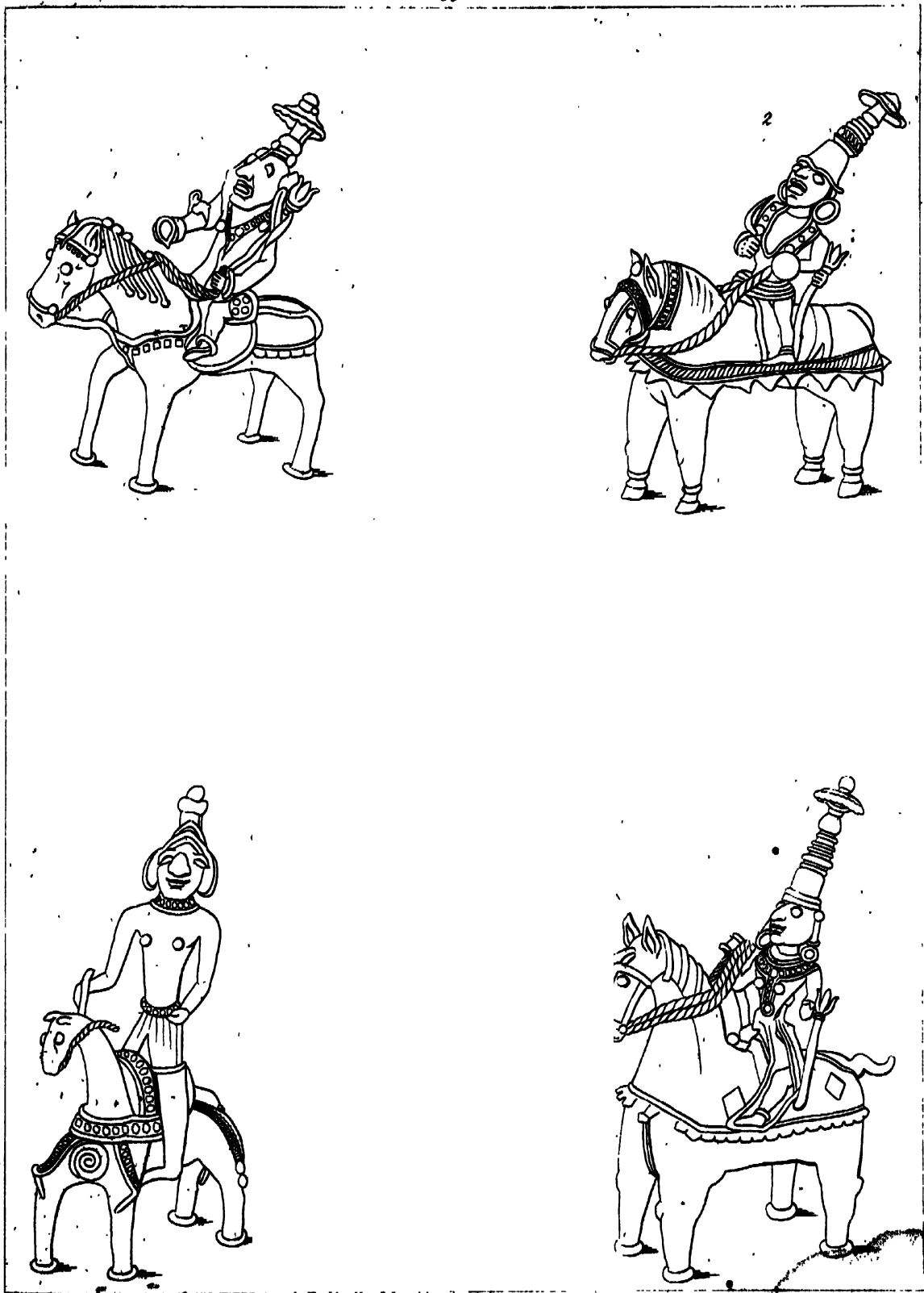
Height 101.50"

BALLAJI an *AVATARA* of **VISHNU** and his wives **LAKSHMI** and **SATYA VAN**

From a subject in brass.

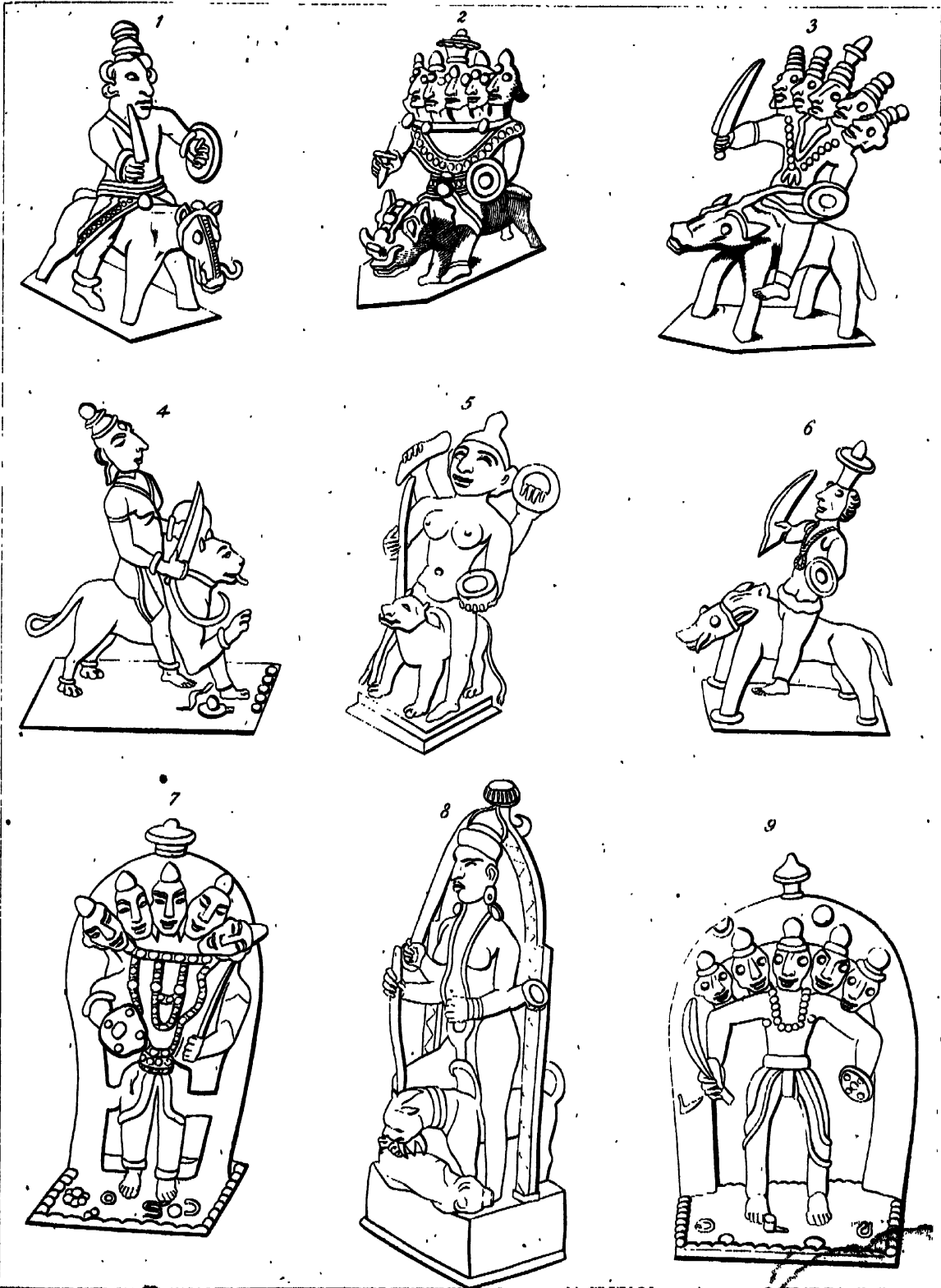


From very ancient and rude casts in brass, &c.



Langham del.

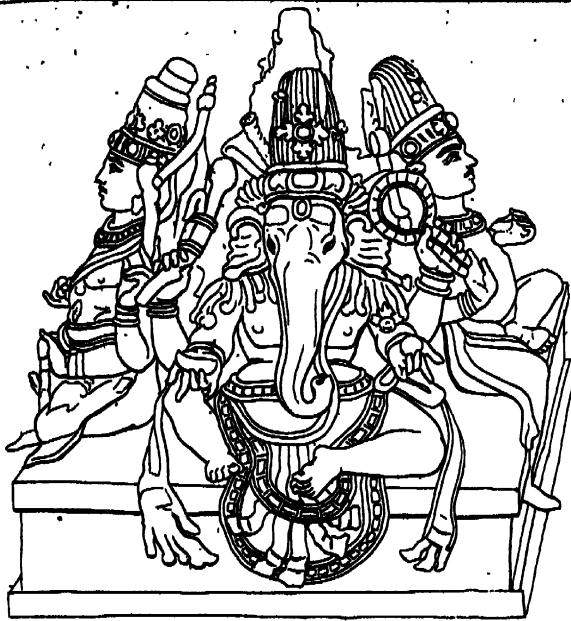
From very ancient casts in bronz &c.



Houghton del.

Pradhan sc.

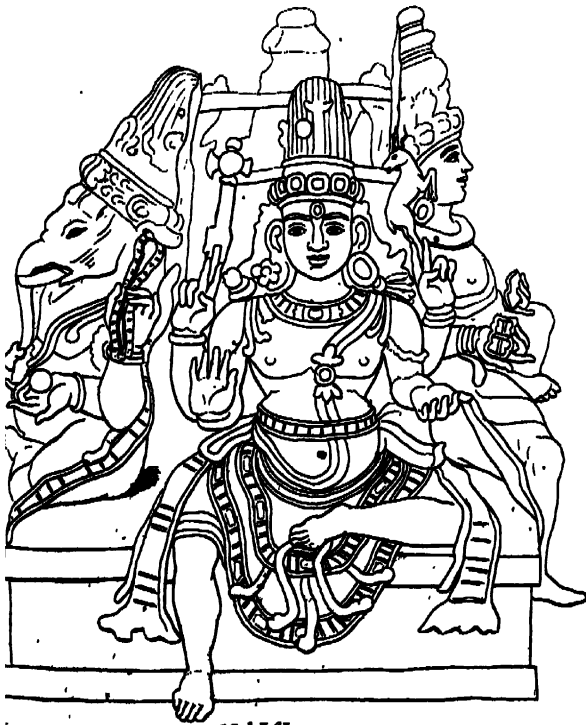
From ancient casts in brass &c.



Ganēsa



Vishnu

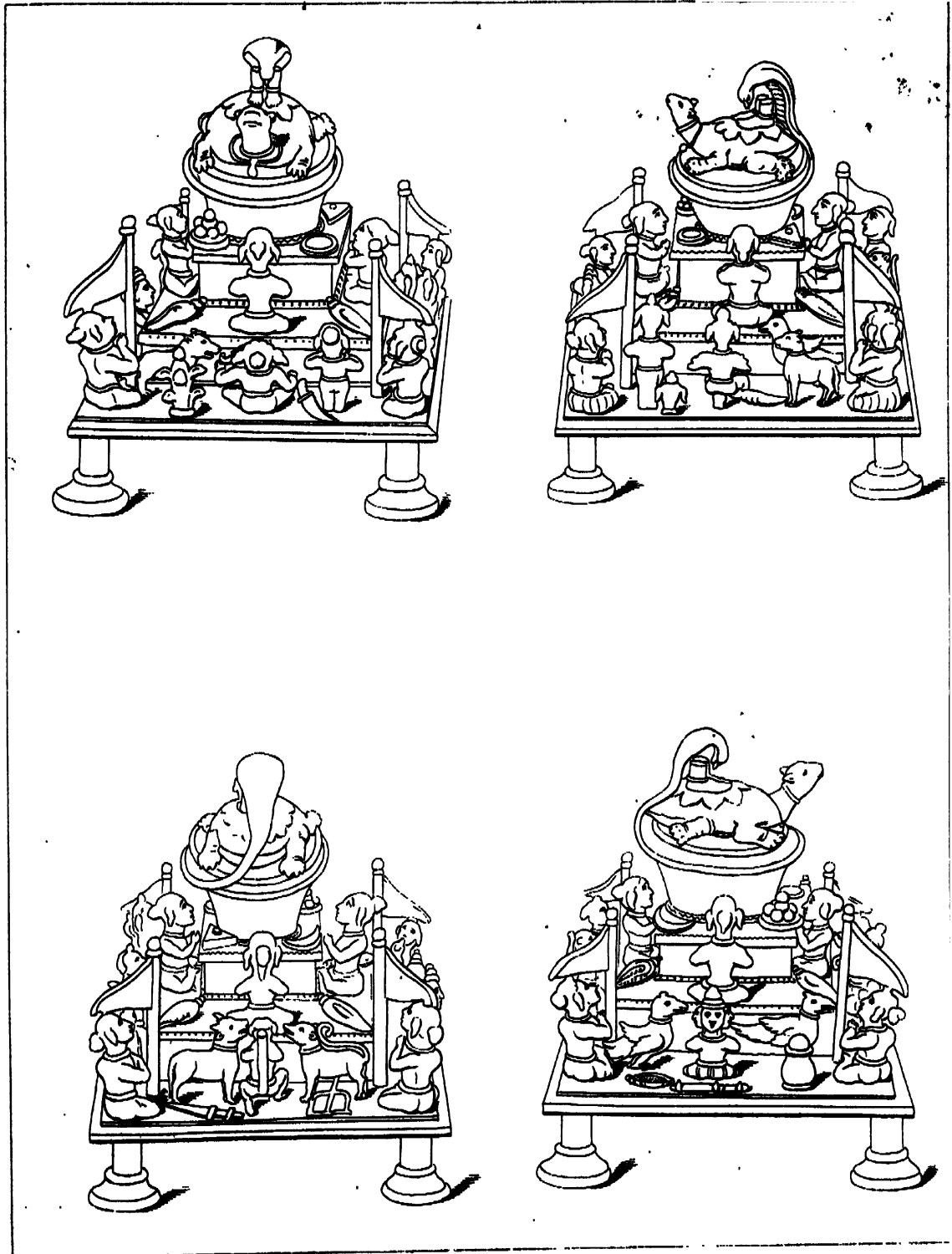


Mahādēva

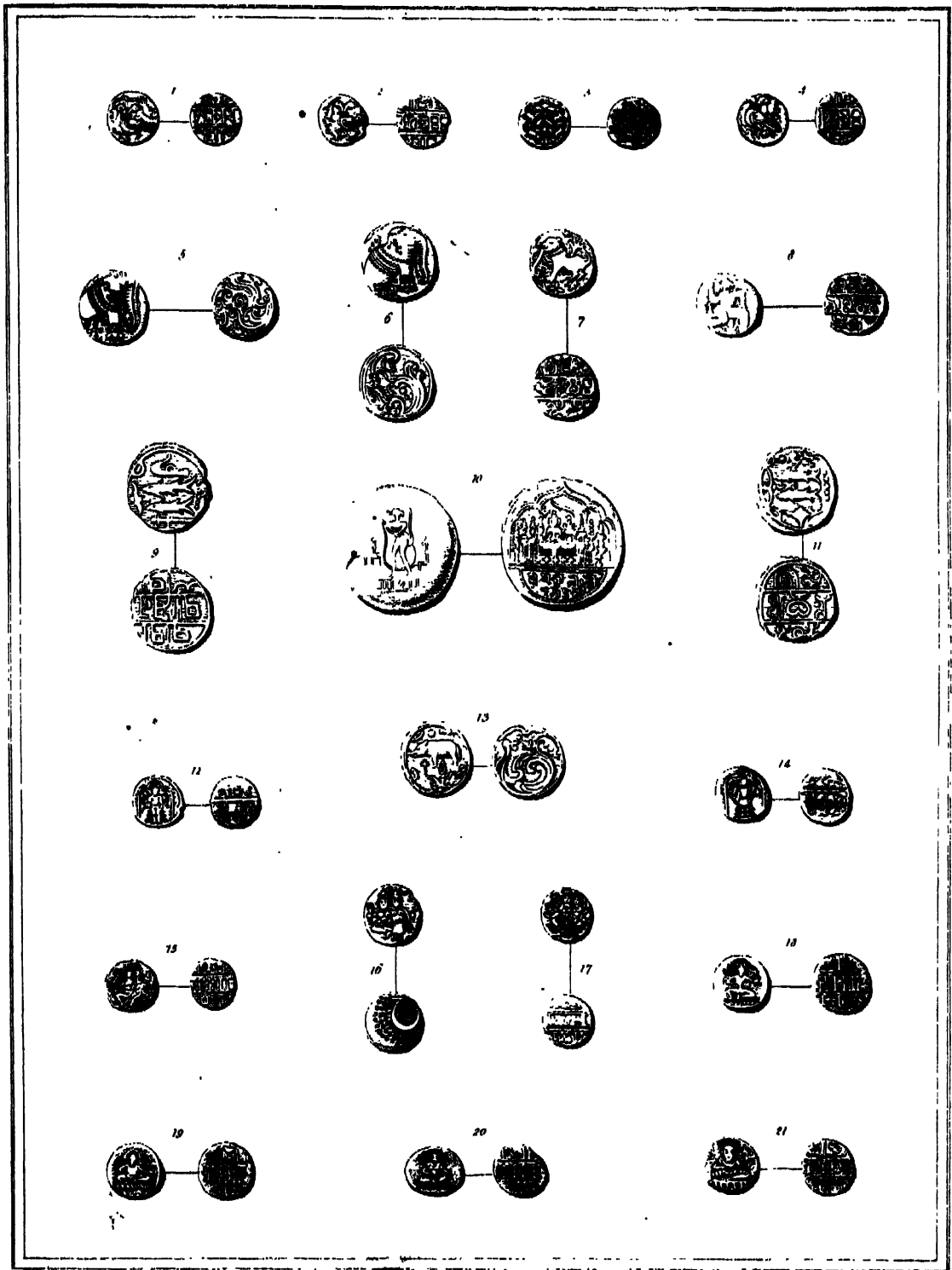


Parvati

From a four sided cast in bronze



From a four-sided Cast in Bronze. In the collection of the Right Honourable Viscount Valentia.



Original del. del.

ANCIENT HINDU COINS & MEDALS.

From the CABINET of the late TIPPOO SULTAN, now in the Possession of MAJOR DAVID PRICE.



A SACRIFICIAL VASE of old Copper.

Thordis Sahl

